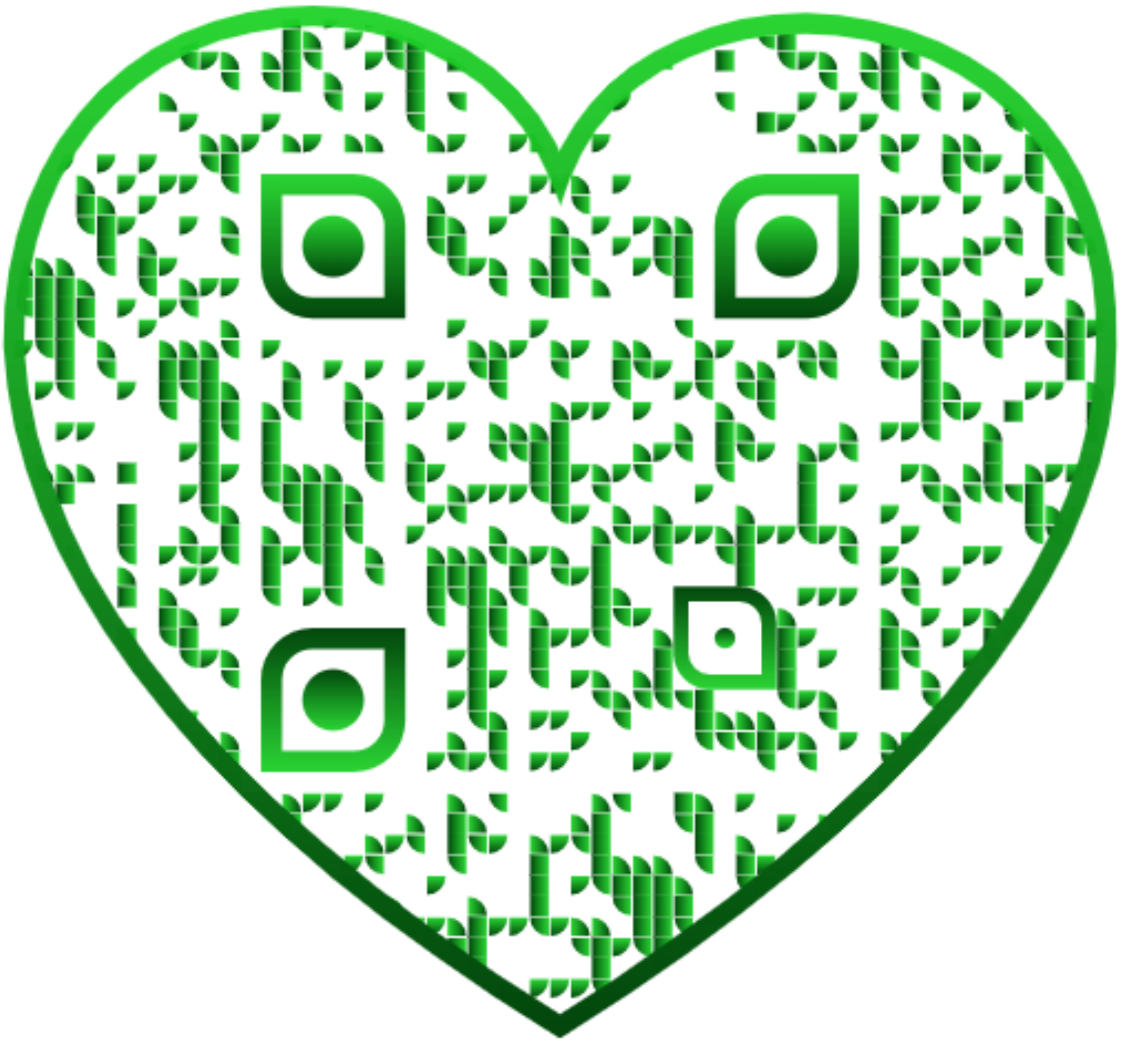
METAL HAMMER
I ♥ 90s
THE 90s ISSUE
INSIDE METAL'S CRAZIEST DECADE, AND THE STORIES BEHIND IT • YEAR BY YEAR. ALBUM BY ALBUM. THE SONGS, THE STARS, THE MADNESS.
unsafe
Welcome to SKY VALLEY
Future
SUMMER 2017



THE NEW ALBUM FEATURING

"OH LORD"

AVAILABLE EVERYWHERE NOW

ROADRUNNER RECORDS
ATLANTIC

'MEMBER THE 90s?

THE 90s ISSUE

33 From the highs to the lows, the biggest records and the ones you might have missed, via scandal, mayhem and debauchery, we bring you the ultimate tribute to the decade that changed metal forever. Grab a handful of Member Berries and take a trip...

MAX CAVALERA

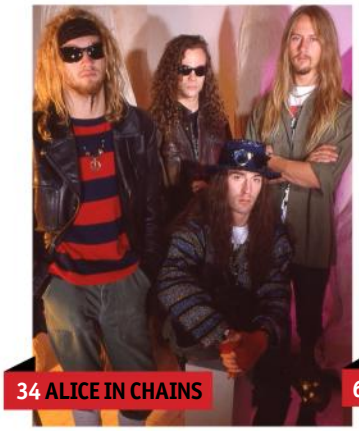
The Sepultura legend recounts how the Brazilians wrote *Roooooooooots, Bloody Roooooooooots*, and scared Ross Robinson to death.

GINGER WILDHEART

Our homegrown 90s hero, and the teller of some ridiculous stories. Ever wondered what he listens to during hangover sex? You're about to find out anyway...

TOMMY VICTOR

Who did the Prong man crash a wedding with? Why is he always at the dentist's? And why do Christians hate him? We have all the answers you need.


34 ALICE IN CHAINS

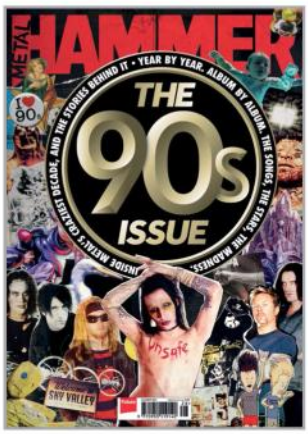
67 WHITE ZOMBIE

48 MACHINE HEAD

102 STONE SOUR

WHERE WERE YOU IN THE 90s?

Surviving high school? Sitting around in a booze- and drug-addled haze? Not even born yet? Whether you were there or not (some might say if you remember it you weren't really there at all...), the fact remains that the 90s was the most bonkers, most ambitious and most divisive decade in metal's illustrious history.



For this issue, we give you the definitive year-by-year, blow-by-blow guide to 10 years that changed our scene forever, offered through the eyes of the men and women who were right there on the frontlines, as well as the bands that have been influenced by them in the years since. From Alice In Chains becoming grunge's first superstars to Machine Head, Sepultura and Type O Negative leading Roadrunner to world domination, to the arrival of Kyuss and the stoner metal explosion and extreme metal rising from the depths, we leave no stone unturned and no story untold. We bet you a full deck of Pogs that you'll finish wanting to bust open some Sunny Delight and bang your head clean off to our exclusive 90s covers album. Enjoy.

It's not all about nostalgia this month, though. As always, *Hammer* is dedicated to bringing you the best in new music, and this issue brings you 10 damn pages of new bands to get in your ears. Though we did ask them about the 90s, too. What? It's a themed issue!

And speaking of which, it's our 300th issue next month. As anyone who's been with us for a while knows, we don't tend to let milestones go by quietly. Brace yourself for the biggest *Metal Hammer* ever. It's gonna be sweet.

Until then, have a great month and...

KEEP IT HEAVY

EDITOR

1990: ALICE IN CHAINS
34 When Layne Staley and co released *Facelift*, grunge was barely a twinkle in Seattle's eye.

1991: BLACK METAL
38 The birth of a genre. How Norway's black metal bands pushed boundaries and changed history.

1992: KYUSS
44 Armed with serious riffs, Kyuss broke out of the desert and took stoner rock to the world.

1993: ROADRUNNER
48 How one metal label grew into a behemoth! The gold standard of the 90s.

1994: THE CROW
54 The movie adaptation of the comic book helped revive goth. It can't rain all the time...

1995: AT THE GATES
58 How the Swedes took metal and twisted it into modern, glorious new shapes.

1996: SLIPKNOT
62 Original singer Anders Colsefni and Clown take us down the rabbit hole to the very beginning, when they were just a bunch of guys in a basement.

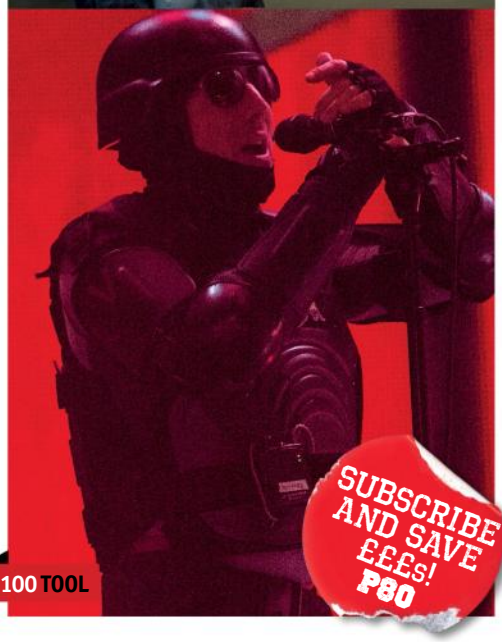
1997: THE PRODIGY
68 How the Essex firestarters brought dance to a scene that didn't want them.

1998: SNOT
72 Snot should have had their name in lights. We remember a band who ended too soon.

1999: MANSON
76 The media tried to blame him for the Columbine massacre, but Marilyn walked away with more grace and success than anyone could've imagined.

38 BLACK METAL

68 THE PRODIGY


100 TOOL

SUBSCRIBE AND SAVE £££s! P80

SUBTERRANEA
GOING UNDERGROUND

AVANT-GARDE BLACK METAL
114 Perverting the cross!

90s DEATH AND THRASH
118 How it all went wrong

LIMBONIC ART, HUGSJA, ORIGIN, VOIVOD, EXHUMED

REVIEWS

TOOL
100 Maynard heads a host of 90s mavericks

IRON MAIDEN, IN THIS MOMENT, PRONG, EVANESCENCE, STONE SOUR, KISS, PROPHETS OF RAGE, COHEED

METAL HAMMER

Future Publishing Limited
1-10 Praed Mews, London W2 1QY
Web: www.metalhammer.com
Letters: metalhammer@futurenet.com

Editorial
Editor **Merlin Alderslade**
merlin.alderslade@futurenet.com
Deputy Editor **Eleanor Goodman**
eleanor.goodman@futurenet.com
Production Editor **Vanessa Thorpe**
vanessa.thorpe@futurenet.com
Reviews and Subterranea Editor **Jonathan Selzer**
jonathan.selzer@futurenet.com
Online Editor **Luke Morton**
luke.morton@futurenet.com
Art Editor **Lewis Somerscales**
lewis.somerscales@futurenet.com

Contributors
Rob Barbour, Dean Brown, Cheryl Carter, Richard Chamberlain, Chris Chantler, Alec Chillingworth, Toby Cook, Ali Cooper, Joe Daly, Hywel Davies, Malcolm Dome, John Doran, Dave Everley, Jerry Ewing, Thea de Gallier, Connie Gordon, Jason Hicks, Stephen Hill, Richard Hobson, Emma Johnston, Dom Lawson, Dannii Leivers, Dave Ling, Sophie Maughan, Edwin McFee, Chris McGarel, Ken McIntyre, Joel McIver, Matt Mills, Mörat, Tom O'Boyle, Dayal Patterson, Adam Rees, Alastair Riddell, Holly Wright, Nik Young

Cover image
Magictorch

Photography
Justin Borucki, Derek Bremner, Stephanie Cabral, Duncan Everson, Mick Hutson, Will Ireland, Tina Korhonen, Marie Korner, John McMurtrie, Kevin Nixon, Jake Owens, Jeremy Saffer, James Sharrock, Travis Shinn, Frank White

All copyrights and trademarks are recognised and respected

Advertising
Media packs are available on request
Commercial Director **Clare Dove**
clare.dove@futurenet.com
Group Advertising Director **Mark Wright**
mark.wright@futurenet.com
Advertising Manager **Kate Colgan**
kate.colgan@futurenet.com
Account Director **Anastasia Meldrum**
anastasia.meldrum@futurenet.com
Account Director **Lee Mann**
lee.mann@futurenet.com

International
Metal Hammer is available for licensing. Contact the International department to discuss partnership opportunities
International Licensing Director **Matt Ellis**
matt.ellis@futurenet.com

Print Subscriptions & Back Issues
Web **www.myfavouritemagazines.co.uk**
Email enquiries **contact@myfavouritemagazines.co.uk**
UK orderline & enquiries **0344 848 2852**
Overseas order line and enquiries **+44 344 848 2852**

Circulation
Circulation Director **Darren Pearce**
01202 586200

Production
Head of Production US & UK **Mark Constance**
Production Project Manager **Clare Scott**
Advertising Production Manager **Joanne Crosby**
Digital Editions Controller **Jason Hudson**
Production Controller **Keely Miller**

Management
Finance & Operations Director **Marco Peroni**
Editor-In-Chief **Scott Rowley**
Creative Director **Aaron Asadi**
Senior Art Editor **Brad Merrett**
Art & Design Director **Ross Andrews**

Printed by
William Gibbons & Sons Ltd on behalf of Future

Distributed by
Marketforce, 5 Churchill Place, Canary Wharf, London, E14 5HU
www.marketforce.co.uk Tel: 0203 787 9060

We are committed to only using magazine paper which is derived from responsibly managed, certified forestry and chlorine-free manufacture. The paper in this magazine was sourced and produced from sustainable managed forests, conforming to strict environmental and socioeconomic standards. The manufacturing paper mill holds full FSC (Forest Stewardship Council) certification and accreditation

Disclaimer
All contents © 2017 Future Publishing Limited or published under licence. All rights reserved. No part of this magazine may be used, stored, transmitted or reproduced in any way without the prior written permission of the publisher. Future Publishing Limited (company number 2008885) is registered in England and Wales. Registered office: Quay House, The Ambury, Bath BA1 1UA. All information contained in this publication is for information only and is, as far as we are aware, correct at the time of going to press. Future cannot accept any responsibility for errors or inaccuracies in such information. You are advised to contact manufacturers and retailers directly with regard to the price of products/services referred to in this publication. Apps and websites mentioned in this publication are not under our control. We are not responsible for their contents or any other changes or updates to them. This magazine is fully independent and not affiliated in any way with the companies mentioned herein.

If you submit material to us, you warrant that you own the material and/or have the necessary rights/permissions to supply the material and you automatically grant Future and its licensees a licence to publish your submission in whole or in part in any/all issues and/or editions of publications, in any format published worldwide and on associated websites, social media channels and associated products. Any material you submit is sent at your own risk and, although every care is taken, neither Future nor its employees, agents, subcontractors or licensees shall be liable for loss or damage. We assume all unsolicited material is for publication unless otherwise stated, and reserve the right to edit, amend, adapt all submissions.

ISSN 0955-1190

Future

Future is an award-winning international media group and leading digital business. We reach more than 57 million international consumers a month and create world-class content and advertising solutions for passionate consumers online, on tablet & smartphone and in print.

Future plc is a public company quoted on the London Stock Exchange (symbol: FUTR).
www.futureplc.com

Chief executive Zillah Byng-Thorne
Non-executive chairman Peter Allen
Chief financial officer Penny Ladkin-Brand

Tel +44 (0)1225 442 244

Your Shout

YOUR TAKE ON THE ISSUES THAT MATTER

THE 90s ISSUE

MARK RUDOLPH

HAMMER STEREO

ALBUMS CRUSHING OUR STEREO THIS MONTH... AND THE 90s FAD WE'D BRING BACK

ABHORRENT DECIMATION
THE PARDONER

"DIGIMON. LOVED THOSE BATTLEY LITTLE LADS."
MERLIN ALDERSLADE
EDITOR

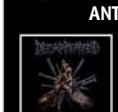
LEPROUS
MALINA

"GRUMPLES. AKA RAZZCALS IN THE USA. MONSTROUS AND CUTE!"
ELEANOR GOODMAN
DEPUTY EDITOR

SUFFOCATE FOR FUCK SAKE
IN MY BLOOD

"TRIPPING OUT TO MAGIC EYE PICTURES"
JONATHAN SELZER
REVIEWS EDITOR

DECAPITATED
ANTICULT



"SEGA GAME GEAR. *MORTAL KOMBAT, OUTRUN* AND... *PAPERBOY*. YES!"
VANESSA THORPE
PRODUCTION EDITOR

STONE SOUR
HYDROGRAD

"BOGLINS."
LEWIS SOMERSCALES
ART EDITOR

HELPLESS
DEBT

"WHEN WALKERS USED TO PUT A FIVER IN RANDOM PACKETS OF CRISPS."
LUKE MORTON
ONLINE EDITOR

AKERCOCKE
RENAISSANCE IN EXTREMIS

"MINIDISC. STILL THE FORMAT OF THE FUTURE, DAMN YOU."
DOM LAWSON
EDITOR-AT-LARGE

Some say it was the decade where metal died, but we're calling bullshit. As we celebrate 10 years of awesomeness, we asked you lovely people...

WHY DO THE 90s GET A BAD REP?

It's because metalheads always disregard nu metal and its importance to the metal as a genre. Just because you don't like it, it doesn't make it less crucial to the progress and growth of metal. Anthrax incorporated rap into metal way before nu metal bands did. Even Machine Head had one nu metal album, and they still play songs from it every night. Nu metal is arguably the most explosive metal scene ever, and disregarding that just because you don't like the bands makes you a hater.
NONTHADET BURANASITIPORN

Far from being harmful to metal, the 90s actually broadened the scope of what metal is. The parts of the alternative scene that veered closest to metal (Soundgarden, Alice In Chains, Tool, Faith No More Jane's Addiction, Rage Against The Machine) helped to widen the genre's spectrum and introduced a whole range of new sounds, approaches and looks that were so much more interesting than what the abruptly binned 80s glam set had offered.
MATT PACKER

SIMON COOPER

"The 90s were an amazing time for metal! That's when bands such as ourselves, Pantera, Biohazard, Fear Factory, Prong and Ministry, among many others, created some very important albums which kept the scene active and strong. It was also a time when metal expanded its realm of influences, incorporating ideas from the grunge scene, rap and tribal music from different cultures. More countries became a part of the metal world map, inspiring bands like Slipknot, Korn, Limp Bizkit and the Deftones to create the so -called nu metal scene that dominated the 2000s."
ANDREAS KISSER, SEPULTURA

The 90s had grunge taking the limelight from metal. Stalwarts like Motörhead, Judas Priest and Iron Maiden continued to produce the goods, while the likes of future *Hammer* champions Orange Goblin were born. Dio continued to prove he had the finest set of pipes in the business, and out of the public eye, metal gigs and festivals continued to swim in a sea of denim and leather. Metal was not high profile in the 90s, but it continued to be written and played, gathering fans despite the sneers of the trendy and fickle.
SPENNY BULLEN

The 90s just weeded out all the wannabe metalheads. Like them or not, Pantera played a big part in keeping a lot of people interested in metal, and by the end of the 90s grunge was dead and metal keeps on surviving!
MARK FOSS

I think the thing the 90s have against them is that the 80s were just *too* good. There was only ever one way to go and that was down. I like to think metal peaked at Megadeth's *Rust In Peace* (in my opinion the greatest metal album of all time) and then declined from there. There were still great records after that, but you just can't live up to the 80s!
BEN BOYD

The 90s were a time when even thrash started to adopt the alternative sound and tried to go 'melo'. Even Metallica and Overkill started singing power ballads! Bands like Bon Jovi and Guns N' Roses, the last remnants of a bygone glam metal era, made headlines, too. Then there was 'alternative metal', a cross-genre. However, while all these changes were going on, the mainstream media somewhat forgot to set their eyes on Scandinavia, which gave rise to an array of genres such as Norwegian black metal, Swedish melodic death metal and Finnish folk metal.
THULITHA ABAYAWARDANA

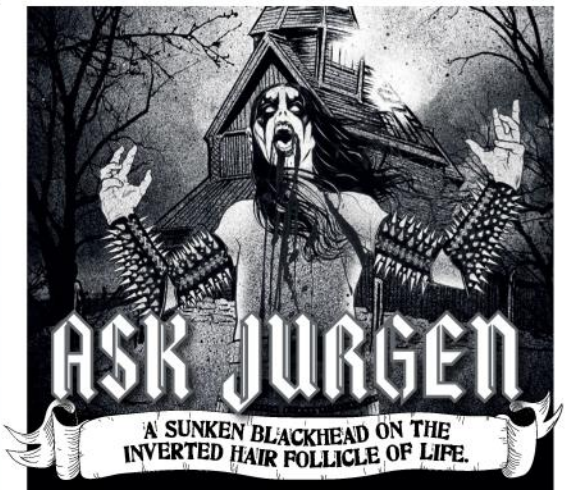
HAVE YOUR SAY AND JOIN THE DEBATE AT WWW.FACEBOOK.COM/METALHAMMER

I believe the 90s get a bad rep because while there were great metal bands during the 90s, the ones that made it *really* big were the grunge guys from Seattle. The 90s were quite rough in that sense, but you had bands like Pantera, Sepultura, Tool, Korn and Deftones.
MATT ROSE

The 90s were great for me! I was born in 1989, so I grew up with Ozzy, Def Leppard, Green Day and Nirvana. Korn were another big favourite and still are. I loved that music scene. As a kid, all I had was music and the 90s was a great decade for punk and metal.
NIKKI RICHARDSON

Unless you were there, you don't really know. I look back and I now realise that it had to happen. It was a huge paradigm shift. And that's not to say that there wasn't some good metal that came out of the 90s, but the scene was never the same again.
JOHN LINAN

The 80s' thrash and glam bands had more mainstream popularity because they had a closer accessibility to hard rock, but the 90s were a time of innovation for metal. The nu metal and groove metal movements were taking off and gave us bands like Pantera, Machine Head, Tool, Korn, and Deftones. Also, death metal was gaining ground with bands like Death, Cannibal Corpse and Obituary growing in the underground. Metal just changed was all. It definitely didn't get weaker!
DONTE MONTGOMERY



DEAR JURGEN,
What Netflix show should I start next?
DAVE BAYLISS

Jurgen says: AIIIEEEE!!!! Listen up, vole-chasing, British bearer of the smeg-encrusted-upper lip before I feed your family into a Ay-caramba Harvester and laugh in your face when you apologise. I will admit that Iron Fist gives me a little glow inside, but I turned away in disgust when I saw the category: Trending Now. NO TRENDS!!!! So now, with the help of a colander, a pair of elk antlers, five yards of coaxial cable and a helping of local fungi for general sustenance, I've rigged up a satellite dish aimed in the general direction of my native Sørbotn and have been watching my favourite game show hosts, Harald and Olve, as they take unwitting contestants up a mountain and demand: "You have choice, MUSIC OR FRACTURE!!!" Oh, how I make the laugh, the laugh, the laugh... Hmmm, I seem to have woken up next to a pile of stiff socks, must be laundry day, and season three of Drag Race in its latter stages. Nils! Pull me a stiff drink!

DEAR JURGEN,
Have you got a fidget spinner?
ALEC MARCH

Jurgen says: How dare you! My sphincter is no midget, it is perfectly proportioned!! What? Fidget... Spinner?! Speak up, dribbling British Myrkurtoast lest I pour two litres of Mikael Akevitt down your throat to clear your pipes, followed by a bohemian Ratzeputz chaser and a lit match. As it happens, Nils admits to a having the diminutive plaything of which you speak, and has invited me around to place my fingers on it, have a flick and relieve some stress. AIIIEEE!!!!

DEAR JURGEN,
Who's your favourite rapper?
RYAN GHANID

Jurgen says: It is well-known that I favour the west coast style of rap, although this is largely because Norway does not have an east coast to speak of. Bergen has a thriving rap scene. But it is less known that Lindy-Fay Hella of Wardruna has a gangsta rap alter ego, Elf-Hell, and I recommend you seek out the raging I Will Take You Down immediately.

DEAR JURGEN,
Do you and Nöel The Tröll ever hang out?
ANDREW McINTYRE

Jurgen says: For many months, Nöel has had to gaze up at my mighty column, and I am sure he is green... with the envy! It is a joke! Laugh, Scottish haggis-pounder, lest I stick a bagpipe drone up your ass, puff my cheeks out and play the catalogue of Deacon Blue, twice!! Although a mere three columns of your opinionated slobberings and uplifting testimonies that would make a starving man barf separate us, I have yet to be invited into his technicolour yet mildly depressing realm. So now I shall set out across the white wastes to seek it out myself. I WILL RETURN!! AIIIEEEE!!!!!

TWITTER.COM/ASK_JURGEN

ICONICPIX

Holy Vision

DIVINE SIGHTINGS

THE 90s ISSUE

DONINGTON GETS HOSTILE

Perhaps more than any other year in that decade, it was 1994 that most assertively put the notion that metal was a spent force to the sword. In a year that saw the likes of Korn, Marilyn Manson, Machine Head, In Flames and Cradle Of Filth announce themselves on the world stage, one bunch of lairy Texans landed one of metal's all-time great hammer-blows to the mainstream, as Pantera made history when seventh album *Far Beyond Driven* crashed into the Billboard 200 at Number One. Less than three months later, the four-piece would take to the stage at Donington at that year's Monsters Of Rock festival, obliterating the main stage and consolidating their position as one of that era's single most important bands. It was a moment in time that signified not just a sea change in the land of heavy, but metal's most impactful statement of the 90s. "We're heavy metal and we're not ashamed to say it," stated drummer Vinnie Paul earlier that day. "It's in our roots. It's cool to claim you're something else right now, but heavy metal is what we do." ✠

REVELATIONS

THE 90s ISSUE

FIVE MINUTES ALONE

WITH... JASON DAVID FRANK

(POWER RANGERS LEGEND)

As part of our 90s special, we talk to the Green Ranger himself about art, MMA and heavy fucking metal

WORDS: STEPHEN HILL

SO, HOW WERE THE 90s FOR YOU?
"Well, it was a lot different to how it is these days! We were the number one kids show without social media, without Google. Working in the 90s, you could focus more on your art without being interrupted. Now it's about how many numbers you have, but back then it was more, 'Think it, ink it', get it down on paper and really explore the limits of your ideas. We had a little bit more private time to consider the things we made."

WHAT WERE YOUR FAVOURITE MOMENTS FROM YOUR TIME ON POWER RANGERS?
"The first day on set! I was hired mid-Season One, so things were already kicking off and I was the new kid on the block... not the singers. Ha ha ha! I just remember coming on the set and experiencing it in the same way a singer would going onstage for the first time: the lights, the people, the cameras, that was a real moment for me to realise that, 'This is the big time!' Nobody knew The Green Ranger at that point, but I was ready to make history."

WHY DO YOU THINK THE 90s WAS SUCH A UNIQUE TIME FOR MUSIC AND MEDIA?
"You had to work hard to show who you were. Look at Nirvana: they had to work their way up through the grunge scene, gangster rappers had to work the media, and sometimes the media wouldn't catch up to something until a week later! Quentin Tarantino was doing the same, shopping his scripts around. It was harder to get your message out there. I remember watching System Of A Down back in the 90s when they were trying to come up, going to The Roxy and giving out their 8-track! Same for the guys in Korn, too. We met some of the rappers back then as well; me and my friend Dave [Yost], who played the Blue Ranger, met the guys in Outkast and they gave us their little cassette tape! People were doing it the old fashioned way: through hard work and hustling."

SO WHAT MUSIC WERE YOU LISTENING TO BACK THEN?
"Me and my brother liked kind of the same thing, but he went a little further to the metal stuff and I went a little further to the rap stuff. I loved the controversy from both those scenes. So we'd jam Ozzy Osbourne, Beastie Boys, Nirvana... I was big-time into 2-Pac and NWA, and my brother was into Twisted Sister and all the heavy metal bands. It's crazy, because I see those guys at Comic-Con all the time now!"

"SYSTEM OF A DOWN GAVE ME THEIR DEMO!"

DID YOU HAVE ANY IDEA THAT *POWER RANGERS* WAS GOING TO BE SUCH A HIT?
"Honestly, I believed in the show from day one. I'm a martial arts guy and you get a bunch of guys in different colours fighting these big monsters? Kids are going to love that. Kids love cheese, and karate is so cool to watch, too. I've always been loyal to the brand, but I had no idea that we'd be sitting here 25 years later talking about it. But my philosophy has always been, 'Work hard today and you'll have a better tomorrow.'"

WAS THERE ANY MOMENT THAT STANDS OUT AS BEING THE MOST INSANE DURING THAT TIME?
"We went to Hawaii early on ,and I was like, 'Are The Beatles here or something?', because there were, like, 5,000 kids there waiting to speak to us and have us sign stuff. It's kind of the same for me now at Comic-Con... except the kids are much bigger!"

SO WHAT ARE YOU UP TO THESE DAYS?
"I have a karate school called Rising Sun Karate, and I have other Mixed Martial Arts schools as well. I'm working on three other shows – one of them is from the 90s! It's called *Valiant Comics*, and I'm playing a character called Bloodshot from the 1992 comic that we're reviving. It's called *Ninjak Vs. The Valiant Universe*."

NICE! SUM UP THE 90s IN THREE WORDS.
"Three? I only need two: totally rad." ✠

FIND OUT ABOUT JASON'S KARATE SCHOOL AT WWW.RISINGSUNKARATESCHOOL.COM

SHUTTERSTOCK

Jason David Frank, last year. Still a freaking legend!

For many 90s kids, this theme was their first true air guitar moment

✠ HOT NEW BAND ✠

GODDAMN ELECTRIC

Igorrr's brutal multi-genre mash-ups are metal's maddest new noise

THE 90s ISSUE

"I love Faith No More's *Angel Dust*. It's a big influence and its craziest parts brought a fresh kind of vision for heavy rock music."
LAURENT LUNOIR (VOCALS)

"It started when I was a teenager looking for a band or an artist destroying all the limits of music, a band able to bring what all the boring mainstream bands could not bring..."

When most musicians claim to be breaking boundaries, it's hard not to feel a little sceptical. But French maniacs Igorrr are not like other bands and founder, multi-instrumentalist and creative mastermind Gautier Serre is *definitely* not like other musicians. Ostensibly lurking on the fringes of the tech-metal scene, Igorrr's music smashes extreme metal, baroque opera, glitchy breakbeat electronica and traditional Balkan music together in a riotous explosion of jarring contrasts and neck-snapping dynamics.

SOUNDS LIKE: Truly unhinged electro-metal-trip-hop(era)-core.

FOR FANS OF: Mr. Bungle, The Algorithm, Destrage

LISTEN TO: *Houmous*

"WE BROUGHT A CZECH HARPSICHORD TO THE FRENCH COUNTRYSIDE!"

Demonstrating a laudable lack of interest in pursuing more orthodox methods, new album *Savage Sinusoid* is arguably the most extreme, unpredictable and demented thing Gautier has produced to date.

"I was trying to push the quality of the music, so I chose to have many guest musicians on this album instead of playing all the parts myself," says Gautier. "A guy who spent his entire life playing accordion or a classical guitar will play the track a way better than I could've done. So I picked up the best instrumentalists I knew, all specialists in their own style, and I recorded them at my studio. But there were some logistical issues. Bringing a 17th-century harpsichord from the Czech Republic to the French countryside takes some organisation!"

Although a studio-based project until recently, Igorrr has steadily morphed into a fully operable live entity. Gautier and his eclectic line-up made an appearance at UK Tech-Fest earlier this month and fans of the brutal and esoteric lost their minds, something Gautier is used to...

"I remember a guy smashing his head on the wall during a gig in eastern Europe once," he recalls with a chuckle. "Also, after I released *My Chicken Symphony* – a musical piece which is basically [the sound of] my chicken eating seeds I put on the mini piano, and then I composed the arrangement around the music she wrote – some guys were actually playing a cover of this track! Playing a cover of a track composed by a chicken? That's awesome." ✠

***SAVAGE SINUSOID* IS OUT NOW VIA METAL BLADE**

HIGH VOLTAGE

HOT NEW BAND

Currents match banging tunes with dark matters

THE 90s ISSUE

"My favourite 90s album is Metallica's *Black Album*. There's a lot of debate over it, but it's ambitious, dynamic and has awesome tracks."
BRIAN WILLE (VOCALS)

Currents have been pummelling ears with their dynamic blend of djent and raging metalcore since 2011, but the Connecticut quintet have resolutely stepped things up a gear. After two EPs and several line-up changes, when the band hired new vocalist Brian Wille, the final jigsaw piece they were missing fell into place. The band's debut full-length, *The Place I Feel Safest*, has just landed and is the sound of a band truly hitting their stride, a punishing mix of intricate guitar parts and bouncy choruses influenced by Architects and Northlane, all drenched in cold atmosphere.

"I hadn't been in a serious, committed band in maybe a year and a half and I was starting to lose my faith in music," reveals Brian. "I was like, 'Do I really want to do this? It's just making me more sad.' Nothing was really connecting and I was like, 'What am I gonna do?' I had so much I wanted to say but I had never had the platform."

SOUNDS LIKE: Djenty progression wrapped up in infectious, hard-hitting metalcore.

FOR FANS OF: Architects, Northlane, Bury Tomorrow

LISTEN TO: *Apnea*

"THIS MUSIC IS MY THERAPY"

While guitarist Chris Wiseman handled sonic duties – apparently writing 50 songs that were eventually whittled down to just 13 in the studio – the band gave Brian complete creative control over the lyrics, allowing him free rein to explore his inner turmoil. As a result, despite its title, *The Place I Feel Safest* goes to some pretty dark places. Single *Apnea*, for instance, rages with abhorrence at sexual assault.

"A friend of mine had a friend he was seeing and they were in a bar together," explains Brian. "He started to notice that she was acting strange, literally falling asleep. They went to the emergency room and found she had Rohypnol in her system. There was a bartender who had a reputation for drugging girls and taking them back to his place. Nothing happens to him, all he gets is a reputation for being a creep. No justice is served to the guy even though people know he's done this to people. When I was writing that song, I was just like, 'Man, what would I do to a person like that?!'"

Elsewhere though, the demons Brian attacks lyrically are his own, his frenzied, larynx-tearing performance an exercise in catharsis. "A lot of it was just me versus my head," he admits. "When I was a little kid I'd get made fun of a lot for being a weird kid. I'd get mad and it would egg the kids on to pick on me more because it was funny to them. I've always dealt with aggression. It never really got into check and that was the inspiration for a lot of lyrics. It's been a way to make peace. When we play shows, that's therapy for me." ✠

***THE PLACE I FEEL SAFEST* IS OUT NOW VIA SHARPTONE**

HOT NEW BAND

THE 90s ISSUE

"My favourite 90s album is *Fantastic Planet* by Failure. It's devastatingly bleak in a way that resonates into our deepest self."
VESSEL (VOCALS)

Sleep is not just for the weak, according to Vessel and co

STAY TOKE

The gimmick may be goofy, but Sleep Token's music is no laughing matter

SOUNDS LIKE: An intriguing and shadowy blend of atmospheric post-rock and tech

FOR FANS OF: Meshuggah, Bon Iver, Explosions In The Sky

LISTEN TO: *Calcutta*

Over the years *Metal Hammer* has heard all manner of bizarre sonic coalitions and watched bands emerge from the deepest, weirdest corners of our scene, yet mysterious collective Sleep Token are up there among the most unique and 'WTF?' propositions so far. Not only is their music a fairly unclassifiable fusion of brutal tech-metal and atmospheric post-rock, but the band, driven by masked and cloaked frontman Vessel, claim to live in thrall to an ancient deity called Sleep. *OK...*

Much like Ghost's Nameless Ghouls, the remaining members of Sleep Token have chosen to remain anonymous in order to retain their shadowy presence – only agreeing to answer our questions via email.

"They go hand in hand," explains Vessel when we ask if the band's sound and image are simply an exercise in gimmickry. "Sleep Token serves to add a visual dimension to our journey. A world without texture isn't a world at all." The story goes that Vessel first encountered Sleep in a dream where he was promised glory and magnificence in return for his worship. "He is the oldest God, a primal majesty that has endured the ages unperturbed by the mortality of a flawed and chaotic human race," says the frontman helpfully. "He is everyone. He is you. There's a power in music that binds us all, every note relates to another. He showed me a vision of a world filled with depth and texture."

OK, so their 'backstory' is silly. But as far as the music's concerned, Sleep Token are an undeniably intriguing prospect, inhibiting a sparse world of heart-breaking beauty and intense heaviness where stark, and sometimes sinister, skeletal soundscapes build to throbbing climaxes with mesmerising effect. Recent single *Calcutta*, which premiered on *Hammer*'s website, builds like a storm: violent, djent-tinged destruction erupting amid Vessel's ethereal and vulnerable Bon Iver-esque vocals.

"We sculpt, build and craft these sounds with an aim to deliver the emotional magnitude of His words," says Vessel. "Destroy and rebuild over and over until what is left is what His followers shall hear. The influences come from the physical and emotionally charged world at large. Dreams are textural, so is music and much like life; they bring both darkness and life, beauty and ugliness – it's our job to translate and convey those complexities as best we can. Each of these songs is an experience, but to find the real details you'll have to explore them yourself. The music will ring out and people will continue to follow, for that's what people do best. Follow. Stay with us and we'll show you the whole world through his eyes. What a magnificent sight that is." ✠

"WE WORSHIP THE OLDEST GOD, A PRIMAL MAJESTY"

SLEEP TOKEN'S NEW EP, *TWO*, IS OUT NOW VIA BASICK

hmv RECOMMENDED

discover the best new releases

Tau Cross
Pillar Of Fire
out now on CD & vinyl
Pillar Of Fire further expands the group's unique musical approach ranging from dark folk witchery to industrial punk metal brutalism.

Wintersun
The Forest Seasons
out now on CD & vinyl
The Forest Seasons invites the audience to embark on a musical journey through a mystical forest with its four colossal tracks.

Ded
Mis-An-Thrope
out now on CD
The debut studio album from the American nu-metal band was produced by John Feldmann (Blink-182, Disturbed).

Callejon
Fandigo
out 28 July on CD & vinyl
With an illustrious 15-year career, the German metalcore band now unleash this trailblazing new album.

Alice Cooper
Paranormal
out 28 July on CD & vinyl
The legend is back with this Bob Ezrin-produced new album. Includes the single Paranoiac Personality.

Shaman's Harvest
Red Hands Black Deeds
out 28 July on CD & vinyl
The Missouri rockers' sixth studio album was produced by Keith Armstrong, who has previously worked with Black Stone Cherry and Deftones.

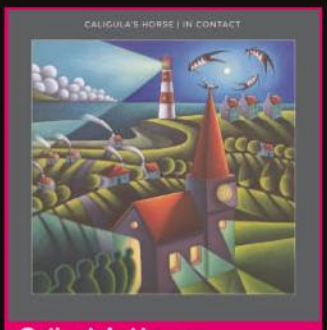
Oceans Ate Alaska
Hikari
out 28 July on CD & vinyl
Birmingham's finest now release their second full length album, and their first with new vocalist Jake Noakes.

Make Them Suffer
Worlds Apart
out 28 July on CD & vinyl
This is the follow-up to 2015's Old Souls, and demonstrates the band's collective vision and what they are capable of.

Marty Friedman
Wall Of Sound
out 4 August on CD & vinyl
Wall Of Sound features eleven bombastic tracks with a diverse group of guests including Jinxx (Black Veil Brides).

Accept
The Rise Of Chaos
out 4 August on CD & vinyl
With galloping drums and lightning guitars Accept prove they're still top dog when it comes to top-notch Teutonic metal.

Alter Bridge - Live at the O2 Arena + Rarities
out 8 September on 3CD & exclusive clear vinyl only @ hmv
This 3CD set contains the band's monumental show at London's O2 Arena in November 2016 plus a CD of rarities.



Caligula's Horse
In Contact
out 15 September on CD & vinyl
The Australian band's immense fourth studio album finds them at their most ambitious and progressive.

hmv
home of entertainment
in-store | online

While stocks last.

'FOLD ON TIGHT

As Everything Unfolds: big on post-hardcore, shit with hot dogs

SOUNDS LIKE: BMTH-style riffs fighting with killer vocals

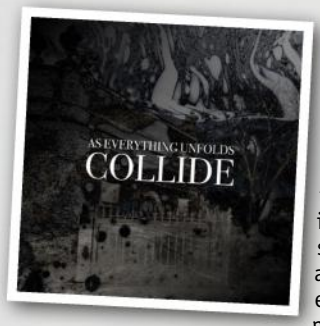
FOR FANS OF: Rise Against, Pierce The Veil, Motionless In White

LISTEN TO: *Bright Lights*

The Buckinghamshire town of High Wycombe might only be famous for chair-making and pub violence, but that's about to change with the arrival of As Everything Unfolds. A hard-hitting six-piece whose new EP, *Collide*, is the perfect blend of savage riffs and throat-shredding vocals, AEU have fought long and hard to get this far. Recent support slots with Black Peaks saw them come out fighting, while their headline slot at The Black Heart in Camden, London back in May was where they drew a line in the sand. AEU are coming for you.

"We're unique," says frontwoman Charlie Rolfe. "There's not many bands that sound like us: our mix of heavy riffs and rhythms, plus my vocals, make us different – and I know people are ready for something different!"

Like guitarists Owen Hill and Adam Kerr, bassist George Hunt, keyboard player Jon Cassidy and drummer Liam Burgoyne, Charlie has paid her dues in a ton of bands, playing a headline show at the Camden Barfly at the age of only 13. Meanwhile, founder members Adam and Jon have been playing together for the last decade. "We had an acoustic duo called The Saucy Republic, then a pop-punk band called Overthrow The Night," remembers Adam. "AEU was a bit of a laddish nu metal band at first – we pissed about more than we played music!"



If you love your post-hardcore but can only check out one new album this year, make it *Collide*. Razor-sharp songwriting and Charlie's emotion-drenched performance make the songs totally immersive; it's no surprise that the singer admits, "The songs were a good way of me getting over a lot of stuff." "We write about angst, pain and aggression in contrasting yet complementary ways," adds Adam. "A friend of mine who was high on LSD once told me that Charlie is the light guiding the dark..."

Coming out of their past chaos with renewed clarity, As Everything Unfolds know exactly where they're going. "We really want to do the big festivals like Download and Bloodstock," says Owen. "I remember going to metal venues when I was 16 and thinking, 'One day I'll play here' and now we're actually getting to that stage."

Things are moving fast for AEU, and the road is getting crazier by the day. "Ben Sansom from Lower Than Atlantis watched our set in Watford, which was a pretty surreal moment," says Rolfe, and the rock'n'roll tour stories are stacking up. "Recently, George got drunk and threw up hot dogs all over our ex-guitarist," notes Adam. "An outstanding effort on his part." "I played a gig a week after having my appendix out," adds Owen. "I was off my chops on Ibuprofen, which I didn't even know was possible!" Now that's commitment... ✠

***COLLIDE* IS OUT NOW**

"PEOPLE ARE READY FOR SOMETHING DIFFERENT"

As Everything Unfolds: and now for something completely different...

"TIME HAS RIPENED THESE TEUTONIC TITANS TO A STANDARD THAT'S HARD TO RIVAL"
METAL HAMMER
ACCEPT
THE RISE OF CHAOS
NEW ALBUM IN STORES AUG 4TH
LIMITED EDITION GATEFOLD DIGIPACK CD | CD | LIMITED GATEFOLD 180 GM VINYL | DOWNLOAD
LIMITED EDITION BOX SET (INC DIGIPACK CD, PICTURE DISC VINYL, SLIPMAT, PHOTOCARD & POSTER)
Available at hmv
in-store | online
LIMITED EDITION NB ANNIVERSARY GREEN OR SPLATTER 180 GM VINYL, MAIL ORDER EDITION, FRAMED GOLD DISC, MERCHANDISE
AVAILABLE TO PRE-ORDER AT WWW.NUCLEARBLASTSTORE.CO.UK
NUCLEAR BLAST
PIAS
ONLINE SHOP, BAND INFOS AND MORE:
WWW.NUCLEARBLASTSTORE.CO.UK
WWW.FACEBOOK.COM/NUCLEARBLAST.UK
FOLLOW US ON TWITTER
@NUCLEARBLASTEU

REVELATIONS
NEWS + COMMENT + HEAVY FUCKING METAL

SEPULTURA

ROOTS BLOODY ROOTS

Max Cavalera on one of the 90s' most iconic anthems

WORDS: STEPHEN HILL

WE KNEW IT WOULD BE DIFFERENT

"Before we had even started writing the *Roots* album, we knew that we wanted to do something different from before. We started looking at Brazilian comics and imagery for inspiration; we really wanted to move away from what we did on *Chaos A.D.* because it would have been too easy to just do the same thing again. So even as we went to write and record we had that idea that we wanted to have a very strong image that represented where we came from, and that was super-important to that record."

IT WAS ORIGINALLY GOING TO BE TWICE AS FAST

"There's two versions of the song that we worked on, and originally it was double time from the version that you hear now. I liked it like that – I thought that it was really brutal – but when we tuned down you could hear that it would sound cooler a bit slower and with more of a groove. But I still like playing the thrash version of it – we play it like that live sometimes and I think it sounds killer."

I THINK ROSS ROBINSON WAS SCARED OF US

"Ross was a really big part of getting that raw sound right; he wanted it to be as dirty and live as it could possibly be and he loved the idea of us going out into the wastelands and working with the tribes. He's more like a cheerleader than a producer, and we had heard all of this stuff about him throwing things at Korn to get them angry when they were recording. We went in there on the first day and were like, 'Don't you try pulling any shit like that with us! We're from Brazil – we'll fucking kill you!' Ha ha ha! He never did either… I think he thought we were serious."

Iggor Cavalera, Andreas Kisser, Paulo Jr and Max Cavalera took us on a journey to find their *Roots Bloody Roots*

GETTY

ANDY WALLACE IS THE SONG'S UNSUNG HERO

"We loved Ross; we loved the way he was fearless, like we were, about doing something new, but when we got the song back it sounded like shit. Ross hardly touches anything at all, so it just sounded like it was recorded live. We sent it to Andy Wallace and he beefed it up and padded it out and made it sound heavy as fuck, and I think that's the thing that makes it really killer, the mix of Ross's live punk rock recording and Andy Wallace's ear for making things sound huge."

ROADRUNNER THOUGHT WE WERE CRAZY

"We told the label that we were going to try and reclaim the word 'roots' for metal. It was considered a reggae thing at that time and I really believed we could change it and turn it into something that people thought of with metal. The label thought we were nuts when we told them. 'You're going to do *what*?' Ha ha ha! But once they heard the song they got behind it. They were really cool with designing the packaging and the look of the record, and it was super-influential to people when they saw us in the facepaint and the tribal gear. You only have to look at Norwegian black metal with them going back to their roots. It worked."

I WILL NEVER GET BORED OF PLAYING IT

"I'm all about the riff, and that song has such a cool riff, it's really simple… much more simple than anything we had done before, but it just feels good. When you see a whole field going crazy to it you can't *not* want to play it. It's kind of like our *Ace Of Spades*. I'll have to play it forever!"

A NEW CAVALERA CONSPIRACY ALBUM WILL LAND LATER THIS YEAR VIA NAPALM

Ivo Henzi, Anna Murphy and Merlin Sutter: basement jams

✠ HOT NEW BAND ✠

THE 90s ISSUE

"My fave 90s album is Pixies' *Bossanova*. I listened to it more than any other album at that time. I've listened to *Velouria* hundreds of times!" **ANNA MURPHY (VOCALS)**

DARLING BUDS OF SLAY

Eluveitie off-shoot Cellar Darling are a folky, proggy delight

SOUNDS LIKE: A charismatic combination of rock, pop, metal and folk

FOR FANS OF: Eluveitie, Delain, The Gathering

LISTEN TO: *Black Moon*

It was just over a year ago when the Swiss folk metallers Eluveitie announced the departure of three of its core members – namely Anna Murphy, Merlin Sutter and Ivo Henzi – all of whom had served in the band for over a decade. As fans tried to make sense of the split, the three explained in statements that they would continue to make music together. Staying true to their word, they have returned with their new band, Cellar Darling, and a debut album entitled *This Is The Sound*. We tracked down frontwoman Anna to discuss this interesting new venture, first of all inquiring about their curious choice of moniker, which was originally used for Anna's 2014 solo album.

"'Cellar Darling' for me describes what we sound like," she begins. "It's a combination of darkness and light, which is what our music is about. 'Cellar' is the darkness and 'Darling' is the light – we work with symbolism in our music and want to paint pictures with our sound, so it's a good fit." She pauses then adds with a laugh: "It's an unusual name, but then we *are* unusual!"

It might seem like lazy journalism, but Eluveitie is inevitably a point of comparison to at least *some* of the band's material, the emotive and stirring songs led by soaring female vocals and featuring 'traditional' folk instruments such as violins and hurdy-gurdy, alongside tight guitars and driving percussion. At the same time, the band have attempted to distance themselves from their past and any 'folk metal' or 'symphonic metal' tags, and indeed have opted for a more open-ended approach to their songwriting, with folk, rock, metal and even pop sensibilities combining within the album.

"It's definitely not folk metal," opines Anna. "There are some 'homeopathic' folk influences, I would say, but it's hard to put us in a genre; we had one reviewer call it 'symphonic metal' – not sure where he got that from – and another call it 'progressive rock'. Personally I don't give a rat's ass about genres – it's a mix of metal and rock and a lot of classical influences, plus some progressive elements here and there. We're not pretentiously saying, 'Oh, we're different', but we just wrote songs without saying, 'We're going to form a band that sounds like *this*'.

A sense of freedom seems to be a key point for the band, and the trio have enjoyed having a broader musical palette to paint from, not to mention being able to write together and create songs as a band.

"It's the most organic process I witnessed in the bands I worked in," Anna admits. "Eluveite wasn't really that type of band – most of the songwriting happened in people's homes – so it's a very different process. I like that we can just get drunk with each other and come up with weird ideas!" ✠

"WE GET DRUNK AND WEIRD"

***THIS IS THE SOUND* IS OUT NOW VIA NUCLEAR BLAST**

Jay Wud: not letting geography get in the way of their ambition

THE 90s ISSUE

"Metallica's *Black Album* is one of many favourites of the 90s. The production, performances and songwriting are all just surreal."
JAY WUD (VOCALS/GUITAR)

✠ HOT NEW BAND ✠

DESERT STORM

Riff giants Jay Wud are another voice for heavy in the Middle East

SOUNDS LIKE: Melodic beefy riffs that leave the brain feeling a bit wobbly

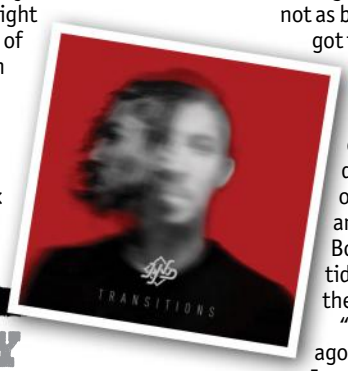
FOR FANS OF: Alter Bridge, Shinedown, Tremonti

LISTEN TO: *Shine Your Light*

It's so easy to lose sight of how much we take metal for granted. Despite the struggles we face as a community, at least the overshadowing fear of being arrested (or worse) for being who we are doesn't play into our daily lives. For others across the world, simply playing or even listening to metal could cost you your life.

Through the face of adversity, Dubai-based pioneers Jay Wud are blossoming in the desert sun. Lebanese by birth, frontman/guitarist and band namesake Jay Wud and guitarist Bojan Preradovic have fought for their right to play the music they love in one of the strictest cultural vice grips on the planet – and a nation whose scene we did a special exposé on in issue 297.

"Coming from Lebanon, it was pretty tough growing up as a rock fan," explains Wud. "This region isn't really famous for metal as you can imagine, it's still very much in its infancy but is slowly developing. It's been really challenging for us, but we are kind of at the forefront and I guess we're trying to showcase to the world that we're here."



"OUR COUNTRY BANNED METAL"

"You have to keep in mind when we were growing up in Lebanon, after Kurt Cobain took his own life they banned all that music," guitarist Bojan remembers. "The news would say this stupid shit like, 'There was this rock festival and these guys are worshiping Satan and they're headbanging and we don't get it!'" he laughs. "Though it's not as bad as Iran, some people still got into serious trouble for playing this music."

Fortunately, the United Arab Emirates is a little more open to rock and metal these days. Having hosted the likes of Guns N' Roses, Mötley Crüe and Metallica, which Jay and Bojan have both supported, the tide could be slowly turning in the region.

"Compared to how it was 10 years ago, the scene is unparalleled," Jay exclaims excitedly. "Now there are more bands coming through who have a lot more support. There's no institutional backing yet, but I think with the work we're doing that will soon change."

After three years of gruelling production constantly travelling to and from Los Angeles, their souped-up new album, *Transitions*, is a cranial-crushing riff-athon of pure melodic splendour. Delicious. With acclaimed producer Howard Benson on their side, this could be the biggest sound the Middle East has ever produced.

"Howard was the perfect fit for us," explains Jay. "He was very interested in our stuff and he was like, 'Whoa! When I tell people that you guys are from the Middle East, they don't believe that this sound could come from there.' He was a huge influence on us and was pushing us to go heavier and heavier. We wanted to show how much we've progressed since we first started recording and I think we've done that on this album, which we're super-proud of. Hence the name 'Transitions', ha ha ha!" ✠

***TRANSITIONS* IS OUT NOW**

Wren: young lads, old souls

HOT NEW BAND

YOUTH GONE WILD

London's Wren play bowel-shaking post-metal beyond their years

It's got to the point where you have to accept that our music, our world, is changing, and that the stereotype of what makes up a metalhead is becoming more and more subtle with every passing year.

"People always expect us to be these big, hairy biker dudes because of the kind of music that we play!" smirks Owen Jones of fast rising post-stoner crew Wren. "When we first met Alex from Holy Roar Records, he said, 'God, I thought you were going to be about 40!' We're actually quite youthful as it turns out. I grew up in the hardcore community in South West London. A lot of my friends went to play a lot of hardcore and pop-punk bands but that never interested me. I thought I was too young to know people who actually wanted to make this music, so it's been a while before we managed to get this together."

SOUNDS LIKE: Monstrous, apocalyptic post-metal. With hooks!

FOR FANS OF: Neurosis, Cult Of Luna, Pelican

LISTEN TO: *Traverse*

THE 90s ISSUE

"My 90s album of choice is *Stone Witch* by Melvins. It's just Buzzo at his finest. There are so many amazing riff on that record and it's one of the best ever." **OWEN JONES (VOCALS)**

Although Owen is a well-spoken, fresh-faced young man, the music he and his bandmates make in Wren has the grizzled maturity of veterans. Their album *Auburn Rule* is five tracks of beautifully realised post-metal, full of seductive, melodic passages that slowly build into untameable, crushing riffage. It's breathless stuff, even more so when you consider how new this band are.

"I got into thinking a bit more clearly about heavy music from a very early age," Owen tells us. "I remember seeing Bossk and thinking that the way they played hardcore is something that I would like to pursue, so that idea was planted in my head. It isn't the type of music that you can just pick up a guitar and play, but we have all individually reached this point of stability in our lives that we can just think about this band as a hobby. So that gives you almost a freedom to expand on ideas for your own pleasure and satisfaction, which is a point we have reached very quickly."

As good as it is for Wren's art, it's almost a bit depressing to think that they've given up on rock star dreams already.

"Not really, I think you have to if you're making this music," is Owen's retort. "And that's great, really, because it means you want to make it. Look at a band like Neurosis: they are so influential and they play these huge rooms, but you can't imagine they make enough money to live off of this. But that's what I love about our band; we're very much post-rock, but we have a palatability from the fact that I just love writing riffs."

And if you too love riffs, a bit of intelligence, and a surprise or two, then Wren could well be the band for you. ✠

***AUBURN RULE* IS OUT NOW VIA HOLY ROAR. WREN WILL PLAY BRIGHTON'S MAMMOTHFEST IN OCTOBER AND DAMNATION FESTIVAL AT LEEDS UNIVERSITY UNION IN NOVEMBER**

"OUR LABEL THOUGHT WE WERE 40!"

DEFENDERS OF THE FAITH

METAL'S MODERN-DAY CRUSADERS

THE 90s ISSUE

CLAIRE STURGESS

90s METAL WARRIOR

One of the most important UK voices in the 90s rock and metal scene, Claire presented the BBC Radio 1 Rock Show in the early 90s, and was the gateway to alternative culture for a generation of fans.

"It was one of the most exciting times of my life," she recalls today. "Radio had a ridiculous amount of power in the early 90s and it was a huge responsibility, but one that producer Tony Wilson and I took very seriously. We'd spend most of the week planning the show, trying to get the right mix, from classic to alternative to thrash!

"The 90s were exciting – the music was constantly evolving," she adds. "From Paradise Lost to Therapy?, Pantera, Sepultura, Machine Head, Metallica, Alice In Chains, Slayer, Faith No More... the list was incredible."

While you can hear Claire today on Absolute Radio, she admits the 90s brought some particularly epic, unlikely-to-be-repeated memories.

"Introducing Metallica on the radio, live from the stage at Milton Keynes in 1993 was a mindfuck!" she laughs. "And having Slash co-host the show in '94 was a blast – accompanied by the obligatory bottle of JD!"

BILL SUBJECT TO CHANGE

AMUST4MUSIC PRESENTS

BLOODSTOCK OPEN AIR

10TH-13TH AUGUST 2017
CATTON PARK
WALTON ON TRENT
DERBY UK

DAY TICKETS ON SALE NOW

RONNIE JAMES DIO STAGE

FRIDAY

AMON AMARTH

BLIND GUARDIAN
TESTAMENT
DECAPITATED + SOILWORK
DEVILMENT + WHITECHAPEL
CHELSEA GRIN
FOREVER STILL

SATURDAY

GHOST

KREATOR
HATEBREED
MUNICIPAL WASTE
ANNIHILATOR + KING 810
HAVOK + WINTERFYLLETH
FALLUJAH

SUNDAY

MEGADETH

ARCH ENEMY
SKINDRED
HELL + OBITUARY
POSSESSED + BRUJERIA
BROKEN TEETH

last.fm PRESENTS: THE SOPHIE LANCASTER STAGE

THURSDAY

BATTLE BEAST

WIND ROSE
INFERNAL SEA
GURT
RAMAGE INC

FRIDAY

INQUISITION

LIONIZE + SHRAPNEL
BLACK MOTH
SEASON'S END + DENDERA
MORASS OF MOLASSES
CORPSING + ENDEAVOUR
INTERNAL CONFLICT
IRON RAT

SATURDAY

MACABRE

SCARAB + OHHMS
FLORENCE BLACK + GODS
ABHORRENT DECIMATON
THE ONE HUNDRED
KROH + ERADIKATOR
BLIND RIVER

SUNDAY

WINTERSUN

BOSSK + ARTHEMIS
CRIMINAL + ONI
WOLFHEART
PUPPY + COURTESANS
WRETCHED SOUL
BLIND HAZE
GRAVIL

24 HOUR TICKET LINE 0871 230 5584 FOR ALL FESTIVAL TICKETS AND NEWS GO TO: BLOODSTOCK.UK.COM

/BLOODSTOCK @BLOODSTOCKFEST @BLOODSTOCKOPENAIR

Red Bull · Nuclear Blast · Carlsbro · Kraken · Studiomaster · Metal Hammer · Hobgoblin Music · Carling · EMP · Carling Cider · Epiphone · Scuzz · Jägermeister

THE SWISS METAL MASTERS EXPLORE CELTIC MYTHOLOGY

ELUVEITIE

THE NEW ALBUM

EVOCATION II - PANTHEON

LIMITED EDITION 2CD DIGIPACK
(INC BONUS INSTRUMENTAL CD)
CD | DOWNLOAD
IN STORES AUG 18TH

"Expect them to continue co-leading Folk Metal's frontlines for a long while yet"
METAL HAMMER

Limited clear vinyl available to pre-order at www.nuclearblaststore.co.uk

LIVE! Nov 3rd
London, Islington Assembly Hall

Pre-order at amazon.co.uk http://smarturl.it/NBAMZ

TEUTONIC METAL'S FINEST RETURN

RAGE

THE NEW ALBUM

SEASONS OF THE BLACK

Limited Edition 2CD Digibook | CD | Limited Gatefold Vinyl | Download
IN STORES JULY 28TH

Includes 'Blackened Karma' & 'Seasons Of the Black'

Limited Green Vinyl or 2CD Digibook/Belt Bag Bundle (inc signed insert)
available to pre-order at www.nuclearblaststore.co.uk

ORDER FROM RECORDSTORE.CO.UK
AND RECIEVE A SIGNED INSERT

The Long-Awaited Return Of The Finnish Epic Metallers.
Folk-tinged brutality, prog-like extravagance and cinematic bombast

WINTERSUN

The Forest Seasons

THE NEW ALBUM IN STORES NOW

Limited 2CD Mediabook | CD | Double Vinyl
Limited Box Set (inc 2CD Mediabook, Double Vinyl Pic Disc & 'Live @ Tuska 2013' CD)
Download

Limited edition Gatefold NB Anniversary Green Vinyl or Mail Order Box Set (inc signed insert)
available at www.nuclearblaststore.co.uk

LIVE! Aug 13th
Bloodstock Festival

Buy now at amazon.co.uk http://smarturl.it/NBAMZ

NUCLEAR BLAST [PIAS]

ONLINE SHOP, BAND INFOS AND MORE:
WWW.NUCLEARBLASTSTORE.CO.UK
WWW.FACEBOOK.COM/NUCLEARBLAST.UK

FOLLOW US ON TWITTER
@NUCLEARBLASTEU

I, The Betrayer: keeping Norway firmly on metal's map

HOT NEW BAND

THE 90s ISSUE

"My intro to metal was Machine Head's *Burn My Eyes* album in 1994. It just had the hardest hitting riffery that blew me away with a shotgun blast!" **KYLE SEVENOAKS (BASS)**

NORWAY BUT THE HARD WAY

Oslo's I, The Betrayer are doing their country proud with some heavy metal thunder

SOUNDS LIKE: Traditional metal bluster filled with a rock'n'roll soul

FOR FANS OF: Grand Magus, Blind Guardian, Audrey Horne

LISTEN TO: *Selfish Ride*

Nothing excites us more at *Hammer* than seeing modern metal branch out into exciting new forms – and hell knows there is a *lot* to be excited about on that front right now – but sometimes, you just need good, simple heavy fucking metal to get you through the day. One band happy to oblige are Norwegian crushers I, The Betrayer, who combine the rumbling heavy of Grand Magus with the rock'n'roll hooks of Audrey Horne and the full-blown heavy metal heroics of Blind Guardian. Basically, if you like it metal, this is the band for you.

"We're a group of guys from very different backgrounds," explains drummer Terje. "Together we've managed to take our favourite parts from each style and meld them into what we consider to be a great representation of us, both as separate artists and as a band. We go from pounding rhythms and low-down riffing to clean, progressive styled passages and soaring vocals!"

"NORWAY IS BACK AT THE FRONT"

The Oslo natives are keen to stress that, while their country may not be seen to be at the forefront of heavy music in the same way it was in the extreme metal boom of the 90s, Norway still has plenty to offer when it comes to the good stuff.

"The local scene here is absolutely filled with bands, most of them young and ready to take on the world with their own brand of metal," insists Terje. "Plus, metal in Norway is as big and important as it's ever been! There are numerous festivals like Inferno, Karmøygeddon, Midgardsblot and Tons Of Rock, with very large names in metal usually attending. Not only that, but all the bands on world tours make it a point to stop out here. Put all that together, and the fact that there are always new metal bands being formed, and the general vibe here is that metal is alive and well, and will continue to flourish!"

For I, The Betrayer, the mission is simple: fly the flag for metal as high as they can and take the message of heavy across all four corners of the globe. And they have the nationality to back their brawn.

"I think whenever a discussion about metal goes on enough, Norway is going to come up at one point or another, it's never far away from the forefront," muses Terje. "With bands like Kvelertak supporting Ghost, Metallica and Iron Maiden (up the Irons) all over Europe, Dimmu Borgir about to release a new album and Satyricon back in the studio, as well as the high quality of up-and-coming bands, it's safe to say Norway is well on its way to being right at the front." ✠

NEW EP *7* IS OUT NOW

HOARD ALMIGHTY

THE 90s ISSUE

GIFTS OF THE GODS

GRABOID T-SHIRT

Although Kevin Bacon topped the cast list, the real star of 90s classic *Tremors* was the Graboid worm that wreaked havoc on the small town. You can show whose side you're on with this awesome t-shirt. And frankly, after those EE adverts... screw Kevin Bacon!

HTTP://TINYURL.COM/YAMLBBKW

£17.50

REN AND STIMPY POP VINYL

If you remember the cult, and pretty disgusting, 90s animated series *Ren And Stimpy*, then you'll be shouting "Happy, happy, joy, joy!" at the sight of these Pop! Vinyl figurines of the hygienically suspect beasts.

HTTP://TINYURL.COM/Y8KT43GF

£9.99

CRYSAL MAZE PIN BADGE

The Crystal Maze may be back in wry, self-referential form, but nothing will ever beat the outright, committed lunacy of the original , Richard O'Brien-hosted version. Don this badge, run up to chain-link fences and look around furtively.

HTTP://TINYURL.COM/YAS8BT9X

£1.35

TAMAGOTCHI CHARGER

In today's fast-paced world, it's important to keep your phone on full juice 24 hours a day. If you also need to look like a massive twat at all times, you can charge your phone with a non-functioning pixel beast.

HTTP://TINYURL.COM/YAKB7FBL

£34.99

£9.99

£20

HANGMAN'S JOKE T-SHIRT

Hangman's Joke was, of course, Eric Draven's band in *The Crow* movie, as any self-respecting goth would tell you. And when it comes to merch for fictional bands, you can't get much cooler than this.

HTTP://TINYURL.COM/YAYGGFRA

£1.60-£47

HALF-LIFE PRINT

If you remember the glory years of the first-person shooter then this variously sized, handmade print of the legendary *Half-Life* will take your breath away and bring back a hell of a lot of memories.

HTTP://TINYURL.COM/YAK7WVFC

DUKE NUKEM GYM T-SHIRT

Old-school gamers rejoice! You can now rep for one of the gaming world's most legendary testosterone-fuelled hard men with this Duke Nukem t-shirt. Not impressed? You're wrong, proton-breath.

HTTP://TINYURL.COM/Y9EVGBC2

£149.99

BUFFY SET

In every generation, there is a chosen TV show. There's no two ways about it, *Buffy The Vampire Slayer* was one of the greatest programmes of the 90s. Celebrate the Scoobies with these awesome figures.

HTTP://TINYURL.COM/YBMSEQ89

£53

TWIN PEAKS SHOWER CURTAIN

Confuse your friends into thinking you're a tiny person floating in a cloud of red next time they stumble in on you in the shower. Confuse them even further by actually sitting down to watch the new series of *Twin Peaks*.

HTTP://TINYURL.COM/Y8TSJ5LH

£16

BEAVIS & BUTT-HEAD SHIRT

Have you ever wondered what everyone's favourite sofa-dwellers think about your band? Well you can wear their criticism with pride upon your chest with this totally non-sucky shirt.

HTTP://TINYURL.COM/YDEYXHHY

£46.23

DARKMAN MASK

Pay homage to your second favourite facially disfigured crimefighter by donning Trick Or Treat Studios' gruesomely accurate mask from the groundbreaking 1990 *Darkman* movie. Guaranteed to last longer than 99 minutes too.

HTTP://TINYURL.COM/YBHH3VA6

BRET HART SOCKS

The best there is. The best there was. The best there ever will be. That's how people will describe your feet once you next take your trainers off. Of course they'll be violently sick once they catch a whiff of your rank hooves.

HTTP://TINYURL.COM/Y7WCP5QK

£10

£9

KOBAYASHI MUG

The greatest tea the Devil ever poured was into a Kobayashi mug. If you understand that laboured half-joke then you'll be more than happy drinking your caffeine from this subtle nod to *The Usual Suspects*.

HTTP://TINYURL.COM/Y8ZBECZE

SIMPSONS MIGHTY DUCKS TEE

If you don't think a Simpsons/Mighty Ducks mash-up is the coolest and most 90s thing you've ever seen then WHAT IS THE POINT OF YOU EVEN READING THIS? Just look at it. Then buy us one, please.

HTTP://TINYURL.COM/Y9GX5GLS

£20

PULP FICTION BIG KAHUNA BURGER T-SHIRT

Everyone knows that the burger is the cornerstone of any nutritious breakfast, so offer tribute to the tastiest burger of all with this glorious garment, and if you want to make it through to lunch, try not to make off with any mysterious suitcases.

HTTP://TINYURL.COM/YA2R7AFO

£19

DISCS OF DOOM

THE 90s ISSUE

GINGER WILDHEART

MUTATION/ HEY! HELLO!

HAMMER HAMMER

WORDS: DOM LAWSON

THE 90s ALBUM I BREAK THE SPEED LIMIT TO IS...

PANTERA

VULGAR DISPLAY OF POWER [ATCO, 1992]

"Surprisingly I get very few speeding tickets due to Dimebag and the boys, and the only big crash I got into was while listening to Motörhead's *Bastards*. I was still strapped in and upside down as the car spun upon its roof on top of an icy hill, with Lemmy singing *'Angels in my heart tonight'*. That felt quite appropriate."

THE HEAVIEST ALBUM OF THE 90s IS...

SLAYER

SEASONS IN THE ABYSS [AMERICAN, 1990]

"I fucking loved Slayer. I still do, but back then they seemed so uncompromising. I'd seen them live once, the evening I came off my skateboard and ripped my body to shreds. I remember standing in my puddle of blood and misery, but feeling the pain vanish once Slayer kicked in, and the girl in front of me started lashing my face with her strawberry-scented hair. As soon as they finished it was fucking agony again."

THE BEST 90s ALBUM TO TAKE DRUGS TO IS...

THE FLAMING LIPS

CLOUDS TASTE METALLIC [WARNER BROS, 1995]

"This is the album that *I* took the most drugs to. There were tons of great druggy albums in 90s. The Chemical Brothers were perfect for ecstasy. But The Flaming Lips sound like they're taking the same drugs as *you* on *Clouds*... It's a masterclass in sounding like you're barely clinging on."

THE 90s ALBUM THAT SHOULD NOT BE IS...

METALLICA

METALLICA [ELEKTRA, 1991]

"Heartbreaking. After the standard of riffery they'd displayed up until this point, I couldn't get my head around how un-dangerous they sounded. James Hetfield was the longhaired punk, wearing GBH tees and ripped-to-fuck jeans. On *The Black Album* he just became a rock frontman, and as good at being a rock frontman as he was and is, there was no one to replace him. Cue thrash turning mainstream. Bollocks."

THE 90s ALBUM I WISH I'D MADE IS...

SEPULTURA

ARISE [ROADRUNNER, 1991]

"The Wildhearts used to listen to this on acid most nights. It sounded like playing thrash was just about the most fun you could have."

MY FAVOURITE 90s ALBUM ARTWORK IS...

RANCID

...AND OUT COME THE WOLVES [EPITAPH, 1995]

"Taking the Discharge imagery into the 90s was a brilliant move. Old black and white, photocopy-looking image, red writing, just classic. Some things can't be improved upon."

THE 90s ALBUM I WANT TO BE REMEMBERED FOR IS...

THE WILDHEARTS

ENDLESS, NAMELESS [MUSHROOM, 1997]

"It still manages to annoy people even now. I'm very proud of that."

THE 90s ALBUM I WANT PLAYED AT MY FUNERAL IS...

CARDIACS

SING TO GOD [THE ALPHABET BUSINESS CONCERN, 1996]

"It's almost designed to be played at a funeral. I imagine the roof opening up as a crowd of bristle-faced angels, in biker jackets, carry me to the pub in the sky, where I am barman, DJ and the night's musical turn. There's always a lock-in at the Afterlife Arms and the burgers are to-fucking-die-for... which is handy really."

THE BEST 90s ALBUM TO HAVE SEX TO IS...

MY BLOODY VALENTINE

LOVELESS [CREATION, 1991]

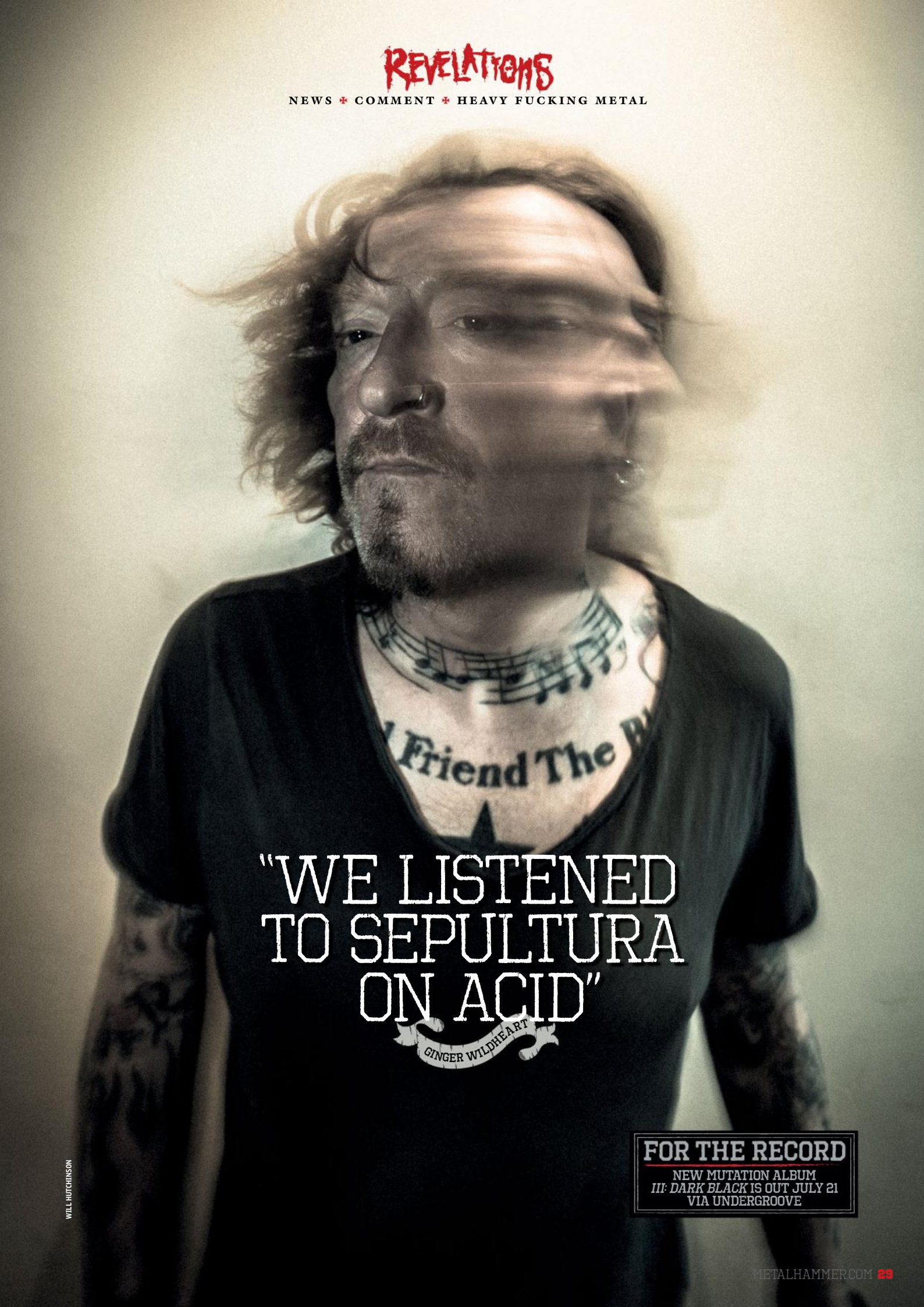
"You can't tell where Kevin Shields' voice turns into Bilinda Butcher's voice – it's a perfect parallel to the kind of sex that feels kind of druggy and sees you both so lost in the act that you're joined as disembodied energy, animal and spirit intertwined. Great for hangover sex!"

NO ONE WOULD BELIEVE I OWN A COPY OF...

BIS

THE SECRET VAMPIRE SOUNDTRACK EP [CHEMIKAL UNDERGROUND, 1996]

"I don't know anyone else who likes Bis. I used to evacuate rooms by playing Manda Rin's fingernails-on-chalk-board vocals on constant rotation, which I still love. I've always found something comforting in music that annoys the fuck out of most other people." ✠



WILL HUTCHINSON

FOR THE RECORD

NEW MUTATION ALBUM *III: DARK BLACK* IS OUT JULY 21 VIA UNDERGROOVE

✠ BEHIND CLOSED DOORS ✠

HOUSES OF THE UNHOLY

Charlie Wilson, axeman for rising UK metallers Counting Days, talks to us about his love of 90s pro wrestling

WORDS: MERLIN ALDERSLADE PICTURES: KEVIN NIXON

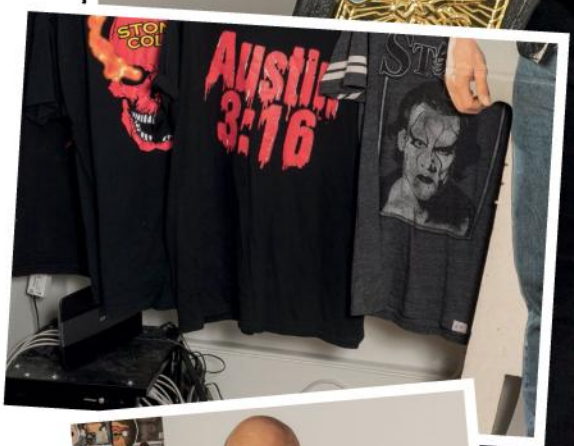
They're not toys. They're figures with... *Attitude*

HOW DID YOU FIRST GET INTO WRESTLING?
"I remember really old stuff like Hulk Hogan vs Ultimate Warrior and Undertaker vs Undertaker at Summerslam '94, but I didn't get really into it until a couple of years later. I was about nine, watching Wrestlemania 13 round a friends' house. I was completely blown away by the I Quit match between Bret Hart and Stone Cold Steve Austin – the storytelling, the brutality, how real it felt. The way Austin refused to submit in the Sharpshooter with all the blood pouring down his face inspired me, and was an image that really helped me through some tough times as a kid. After that, I watched it every week!"

WHEN DID YOU FIRST TURN A HOBBY INTO A COLLECTION?
"As a child I was always more into figures than big trucks or big playsets. As I got older I gave all my childhood toys away to friends that had kids, but I could never part with the Attitude Era stuff. I picked up the odd thing from time to time over the years but I started collecting all the figures again around three or four years ago. A lot of my friends collected Pop! Vinyls and I always thought they were cool, but it wasn't until I saw a Steve Austin one while travelling through California with some friends that I was fully sold. Since then I started to buy more stuff, and I also get stuff bought for me as gifts from friends and family, so my collection keeps growing."

YOU'VE GOT A HUGE RANGE OF FIGURES AND MEMORABILIA NOW. WHAT ARE YOUR FAVOURITE BITS?
"My favourite piece of old memorabilia has to be my lifesize cut out of Stone Cold. I've had it for almost 20 years now! My dad surprised me with it when I came home from school one day and it has been in my room ever since. Which, as you can imagine is a huge hit with the ladies, ha ha ha! Out of the modern pieces based on the 90s era, I'd say the Defining Moments Ministry Of Darkness Undertaker figure. It's just *metal*."

WHY DO YOU THINK WRESTLING WAS SUCH A POP CULTURE PHENOMENON IN THE 90s?
"I feel it just went hand in hand with what was going on at the time. It was just the right moment for everything to loosen up. Everything in society was turned up to 11, everything from the music to the movies was extreme, and wrestling was no different. It was like a lovechild of *Jerry Springer, EastEnders* and a Marilyn Manson concert."



IT SEEMS LIKE A LOT OF METALHEADS HAVE A REAL AFFINITY WITH THE 90s ERA OF WRESTLING – WHY?
"Because it was the best! It was most genuine wrestling has ever been and was that much more believable. Plus, the music has to be a big part of it. I know a lot of my friends, including myself, got into heavy music through wrestlers' entrance themes. For me, it was Sting coming out to *Seek & Destroy* by Metallica that got me hooked on metal. People that like extreme music often like other extreme things, and 90s wrestling was pretty extreme!"

WHO ARE THE MOST METAL WRESTLERS EVER AND WHY?
"The Undertaker. His gimmick is being dead. It doesn't get more metal than that. You would have to give honourable mentions to The Brood, Vampiro, Sting, Kane, Steve Austin and everyone that wrestled for ECW."

HOW METAL IS WRESTLING ON A SCALE OF ONE TO 10?
"Twenty." ✠

"Austin 3:16 says: I've got all the belts!"

***LIBERATED SOUNDS* IS OUT NOW VIA TRANSCEND. NEW COUNTING DAYS MUSIC WILL LAND LATER THIS YEAR**

"IT'S A LOVECHILD OF *JERRY SPRINGER, EASTENDERS* AND MARILYN MANSON"

CHARLIE WILSON

Got, got, need, got...

GET INVOLVED!

THE MERCH

www.wwe.com is the official stop point for WWE merch – and they have a great range of retro 90s material – while www.extremewrestlingshirts.com has an unbelievable array of designs based on Attitude Era classics. Get on it.

THE FIGURES

Let's be honest, Funko Pop! Vinyls are fucking everywhere right now, but head to www.popcultcha.com.au for the full WWE set to date, while figures from various eras can be found on Ebay, Amazon and all reputable flagship toy stores.

THE BELTS

If you want your collection to look a little shinier (and more expensive), head to www.wwe.com to browse their collection of replica classic title belts. But be warned: these are the real deal and come in well over £300 a pop.

"A RAINING SENSORY OVERLOAD"

BLABBERMOUTH.NET

APPEARING 7.26 - 8.6

VANS WARPED TOUR '17

SHATTERED SUN

THE EVOLUTION OF ANGER

FEATURING THE SINGLE "*BURN IT DOWN*"

WATCH THE VIDEO NOW AT
VICTORYRECORDS.COM/BURNITDOWN

AVAILABLE NOW

PACKAGE DEALS
AVAILABLE @ VICTORYMERCH.COM

VICTORY RECORDS

VICTORYRECORDS.COM
@VICTORYRECORDS

music iTunes Spotify

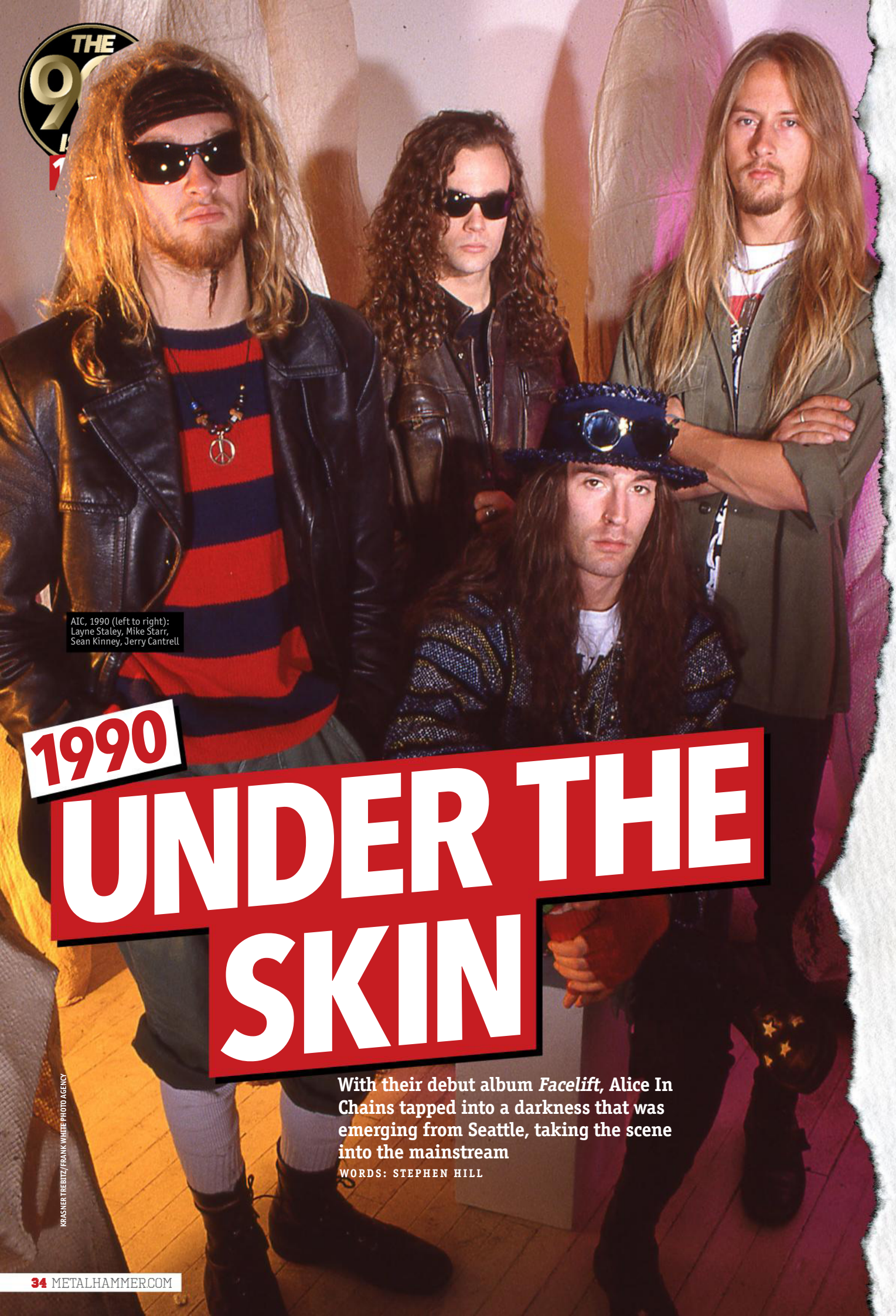
YOUR MUSIC. YOUR LABEL.

VICTORYMERCH.COM
CHECK OUT OUR WEBSTORE

VICTORY MERCH.COM

THE 90s ISSUE

So here it is. From the start of grunge's road to global domination to the rise of the nu metal juggernaut, this is your definitive guide to the craziest decade in metal history. Whack on your free 90s cover CD and delve into the biggest 90s special ever made. We'll see you on the other side...



AIC, 1990 (left to right): Layne Staley, Mike Starr, Sean Kinney, Jerry Cantrell

KRASNER TREBITZ/FRANK WHITE PHOTO AGENCY

1990 UNDER THE SKIN

With their debut album *Facelift*, Alice In Chains tapped into a darkness that was emerging from Seattle, taking the scene into the mainstream

WORDS: STEPHEN HILL

Layne and Jerry performing at the Limelight in New York City, October 27, 1990

The first time Dave Jerden heard Alice In Chains, he thought they were a mess. It was 1988, and Dave, who had just produced Jane's Addiction's groundbreaking *Nothing's Shocking* album had been given the band's demo tape by an A&R friend at Sony. Despite the growing buzz surrounding their hometown of Seattle, the band's music was all over the place, and no producer wanted to touch them. But there was one song in which he heard the sound of the future.

"I forget which song it was, but it was the closest to the Alice In Chains we know now, with the drop-D tuning," says Dave today. "I met with the band and told them what I thought, that their songs were a mess. But I also said to Jerry Cantrell that I liked what he was doing. It was like if Metallica had sped Tony Iommi's riffs up, then brought them back down again."

Dave's foresight was bang on the money. Within 18 months, Alice In Chains had leapfrogged the likes of Soundgarden and Nirvana to become grunge's first superstars. With their debut album, *Facelift*, they became the first band from the Seattle scene to sell half a million records, opening the door for everyone to follow. And in Layne Staley, they had a truly iconic singer: tortured, charismatic, ultimately doomed.

"*Facelift* was where Alice In Chains found their style," says Dave Jerden. "And *Man In The Box* was the first song that introduced the world to the grunge sound. It was never a case of luck. That record was meant to be."

When Jerry met Layne, grunge was barely a twinkle in Kurt Cobain's eye. It was 1987, and the top dogs of the Seattle scene were prog-metal pioneers Queensrÿche and B-list thrashers Metal Church.

"LAYNE WAS A COOL FUCKING GUY"

JERRY CANTRELL WAS INSTANTLY DRAWN TO THE SINGER

Layne and Jerry had chequered musical pasts – the former as the singer of glam metal band Sleze, the latter as guitarist with bouffant-haired rockers Diamond Lie. But they had plenty in common. Both had troubled backgrounds. Jerry's mother had died of cancer when he was young, and he wasn't close to his father. Layne had been kicked out of his house by his mom. They bonded over family, drugs and music.

"We met at a party," Jerry told author Mark Yarm in the book *Everybody Loves This Town*. "I didn't have a place to live so he invited me to this place where he lived called Music Bank. He was just such a cool fucking guy and his voice was amazing. I knew I wanted to be in a band with him right off the bat."

The pair stumbled through various combinations of band names before settling on Alice In Chains, borrowed from a name Layne's old band had briefly used. The line-up was completed by bassist Mike Starr and drummer Sean Kinney.

Their demo, *The Treehouse Tapes*, ended up in the hands of Nick Terzo, an A&R man with Columbia Records, who signed the band. Nick passed it on to Dave Jerden, who told the band they should go in and record another demo. A few months later, Dave received a new six-track tape. One of the songs was *Man In The Box*, destined to become AIC's breakthrough hit.

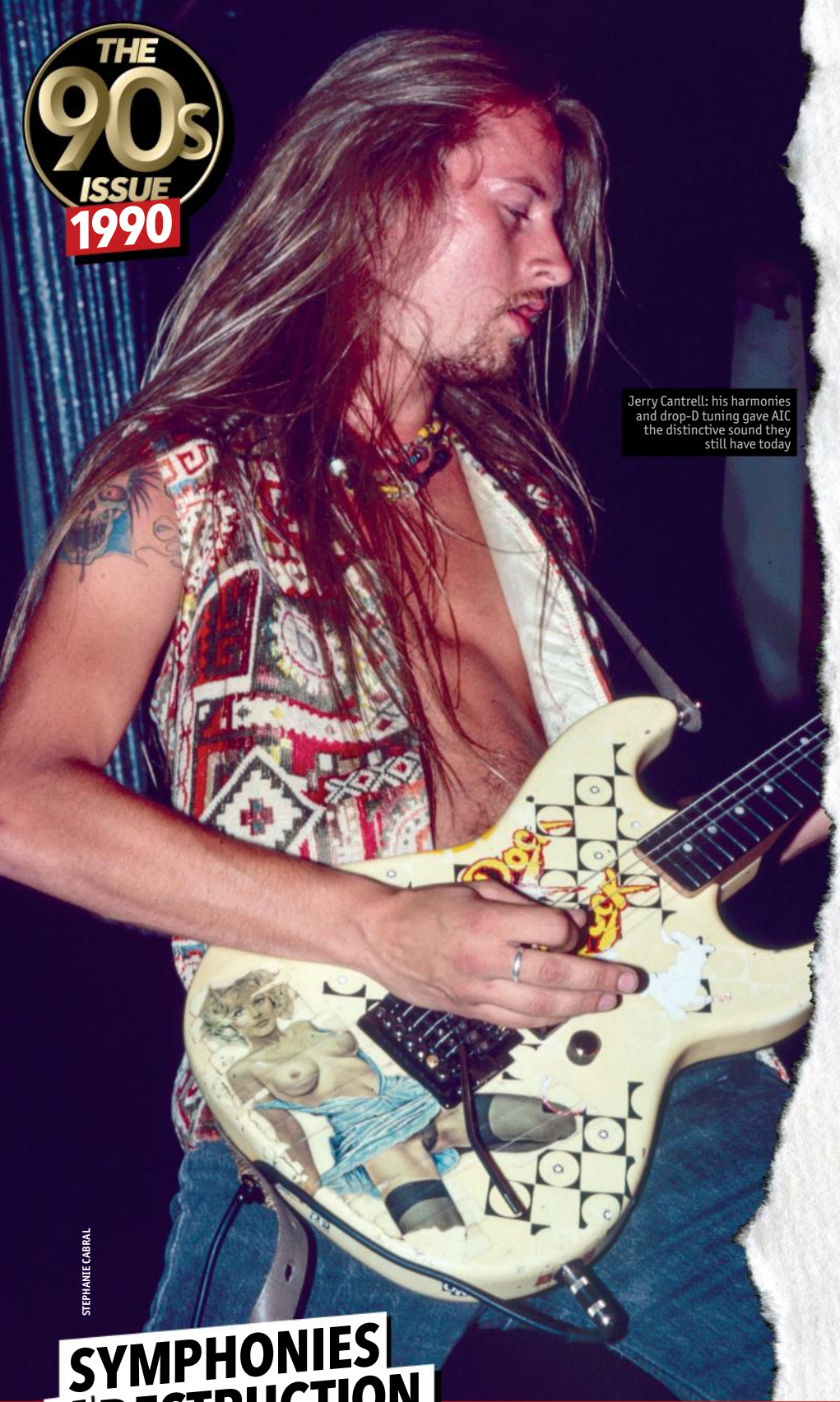
"When I got that six-track demo, and it had *Man In The Box* and all the great songs from that first album, that's when I really thought we could be on to something."

Dave travelled up to Seattle to start working on Alice In Chains' debut album. The band took him out to the local clubs, where he saw grunge pioneers such as Soundgarden and Mother Love Bone. "You could tell that something was in the air," he says. "I had kind of been aware of this 'Seattle sound' that people were talking about, but to be there felt very exciting."

Not that Alice were entirely accepted by their grunge peers. Soundgarden guitarist Kim Thayil recalled their early demos "owed a little bit more to Poison". He claimed that the band changed their approach when they heard Soundgarden. "Jerry asked me how to play songs like *Beyond The Wheel* [from Soundgarden's 1988 debut, *Ultramega OK*]," he remembered. "I said, 'There's this thing called drop-D tuning. A short time later they recorded a demo of the songs you hear on *Facelift* and they had that drop-D tuning on them."

Work began on *Facelift* at London Bridge Studios, out in the woods a long drive from the centre of Seattle. Despite Layne's escalating drug use, the problems were physical rather than pharmaceutical.

"Sean Kinney had broken his arm and couldn't play," recalls Dave. "We got the



Jerry Cantrell: his harmonies and drop-D tuning gave AIC the distinctive sound they still have today

STEPHANIE CABRAL

drummer from Pearl Jam to cover him but he couldn't do it, so Sean played on that record with a broken arm."

The darkness that would descend on Alice In Chains was still a way off. Dave remembers there being a real camaraderie between the bandmembers. "Those guys came from the same sort of crazy backgrounds, and they banded together like a family," says the producer.

"We're all outcasts," Jerry later told *Spin* magazine. "We just want to be able to look each other in the eye and go, 'This is pretty cool.' That's all you need – everybody grooving on the same thing."

Songs such as *Man In The Box, We Die Young* and *Bleed The Freak* were shot through with dark imagery, but the band subsequently denied they were about drugs or the attendant lifestyle. Layne claimed that *Man In The Box* was inspired by mass media censorship, while Jerry claimed *We Die Young* came about after he spotted a gang of pre-teen drug dealers on the way to rehearsals. "Seeing all these 9, 10, 11 year-old kids with beepers dealing drugs equalled *'We died young'* to me," he wrote in the liner notes to 1999's *Music Bank* box set.

"I believe that Layne was a sensitive person attracted to darkness," Dave shrugs, "but I never saw any evidence of drugs in the studio. Not once. I believe that on *Facelift*, Layne was portraying a dark world from the outside looking in. It's only later t hat they were right inside it looking out."

We Die Young was released as a radio single in July 1990, and *Facelift* followed a month later. It sounded like nothing else at the time. Black Sabbath were seen as an over-the-hill joke by the turn of the 1990s, and few bands wore their influences as openly as Alice In Chains. Even more unique were Layne and Jerry's intertwined harmonies, either heavenly or hellish depending on the song. But with grunge yet to take root in the broader public consciousness, it was a tough sell, as the band found out first hand.

The Clash Of The Titans was one of the landmark heavy metal package tours of the early 90s. The US leg kicked off in May 1991 and featured Megadeth, Slayer and Anthrax. San Francisco thrashers Death Angel were due to open, but cancelled following a tourbus crash. Enter Alice In Chains – not only a relatively unknown name, but not even a thrash band.

"They were out there in front of 15,000 Slayer, Anthrax and Megadeth fans that were pelting them every night with crap," recalled Anthrax guitarist Scott Ian. "But they never let any of it get to them. And then of course, *Man In The Box* broke and all those people

SYMPHONIES OF DESTRUCTION

THE TOP 10 ALBUMS OF 1990

ALICE IN CHAINS
Facelift
The first blockbuster grunge album – and one of the most influential. Its steely riffs and haunting harmonies were imitated but never bettered.

DEATH
Spiritual Healing
Chuck Schuldiner was always ahead of the pack – his band's third album showed death metal could replace guts'n'gore with brains'n'ambition.

DEICIDE
Deicide
With an inverted cross branded into his forehead, Glen Benton was Satanic controversy incarnate. Deicide's death-tastic debut matched the hype.

ENTOMBED
Left Hand Path
The Swedish sluggers' stellar debut showed the Yanks didn't have the monopoly on white-hot death metal. Bands are still ripping it off 30 years on.

JANE'S ADDICTION
Ritual de lo Habitual
Perry Farrell bust open the doors for alternative rock with Jane's shamanic second album. Without it, Nirvana would still be playing Seattle bars.

GETTY

Alice in Chains in Chicago in 1990, the year *Facelift* was unleashed upon the world

that were throwing beer cups at them went out and bought their record. So Alice, they got their revenge."

Released in spring 1991, *Man In The Box* was a slow starter. "At first, radio wouldn't touch it because they said that Layne's voice was wrong," says Dave. "It was just a station in Texas that put it on syndication and the reaction was wild, so everyone followed suit."

MTV eventually picked up on the song, and *Facelift* started to rapidly gain traction. Having sold just 40,000 copies in its first few months, it shifted more than 400,000 copies in six weeks on the back of *Man In The Box*. Before Nirvana, Pearl Jam or Soundgarden, Alice In Chains had become the first of Seattle's grunge bands to crack the mainstream.

"THEY SEEMED TO BE LIVING IN DARKNESS"

PRODUCER DAVE JERDEN NOTICED AIC CHANGE BETWEEN *FACELIFT* AND *DIRT*

There was still plenty of work to do. Shortly after their Clash Of The Titans stint, Alice began a lengthy, 60+ date tour opening for hard rock legends Van Halen. It was towards the end of that run that Dave Jerden reconnected with his former charges, only to find them in a very different state of mind.

"I went to see them just before we went in to do [Alice's second album] *Dirt*," says the producer. "I asked them, 'What's it like to be famous?' and they all said, 'We hate it.' Especially Layne. He said, 'People treat you like an object. They just want a piece of you.'"

The singer was dealing with his own demons. He was deep in a heroin habit that would last until the end of his life. It made the atmosphere in the studio very different to when Dave and the band began work on *Dirt*.

"Something had happened to that family," says Dave. "It was drugs, that was obvious. Layne started recording a week after getting out of rehab. They suddenly seemed to be living the darkness that they were only exploring on songs like *We Die Young* from the first record. That's what they wanted, but you have to be careful what you wish for, I guess."

Dirt was an altogether darker record, and the true starting point for Alice In Chains' – and especially Layne's – descent into hell. There were moments where the darkness lifted – most notably the band's stellar *MTV Unplugged* show – but the lights went out completely when the singer backed away from public life in 1996.

Today, Alice In Chains stand as one of the great bands of the 90s. *Dirt* rightly stands as their masterpiece, but *Facelift* is no less important. Without it, the 1990s could have been very different.

MEANWHILE, IN THE REAL WORLD...

EVERYTHING ELSE THAT HAPPENED IN 1990

HEADLINES
Iraqi dictator Saddam Hussein invades Kuwait, sparking the first Gulf War... The Berlin Wall is demolished, 29 years after it was built... Tim Berners Lee writes the first web browser, inventing the world wide web... Metallica win a Grammy Award for *One*.

MOVIES
Martin Scorsese's Mafia classic *Goodfellas* is the year's coolest film... Johnny Depp sports a fright-wig and metal extremities in gothic romance *Edward Scissorhands*... Arnold Schwarzenegger meets a woman with three breasts in cult sci-fi classic *Total Recall*...

TV
David Lynch's mind-bending series *Twin Peaks* makes its debut. The world spends the next 27 years wondering what the hell it's all about.

CHARTS
Rapper Vanilla Ice's Queen-sampling *Ice Ice Baby* becomes a Number One hit. By the end of the decade, he will have reinvented himself as a nu metal singer.

HERO

Bart Simpson, the star of animated TV show *The Simpsons* and unlikely cultural icon. The single *Do The Bartman* sells more than 200,000 copies in the UK.

VILLAIN
Pop duo Milli Vanilli are stripped of their Grammy for Best New Artist after it is revealed didn't sing any vocals on their debut album. Thankfully, they disappear off the face of the Earth.

RIP
Andrew Wood, singer with Seattle grunge band Mother Love Bone (heroin overdose)... Punk rock icon Stiv Bators (car accident)...

WTF?

A controversial new sitcom about Adolf Hitler and Eva Braun called *Heil Honey I'm Home!* airs on British TV. It is cancelled after just one episode.

INSETS: GETTY

JUDAS PRIEST
Painkiller
Priest's first record of the 90s matched anything they'd done before. Heavy, focused, cutting edge, this was an album for the times.

MEGADETH
Rust In Peace
A cleaned-up and focused Dave Mustaine finally delivered on Megadeth's vast promise with their fourth album. Speed metal in excelsis.

PANTERA
Cowboys From Hell
From poodle-haired rockers to groove-metal kingpins, Pantera's 'debut' was the decade's greatest reinvention – and the beginning of the legend.

SUICIDAL TENDENCIES
Lights Camera Revolution
ST completed their transformation from punk-skate-hoodrats to hardcore-funk-thrash kings here.

SLAYER
Seasons In The Abyss
The Slayer juggernaut refused to stop, with their third classic album in a row. War, serial killers, Satan – no one did it better.

GETTY

Hands up, who remembers Kerry King like this?!

THE 90s ISSUE 1991

1991 FORGED IN FIRE

Emperor "started as a side-project to go back to basics" in 1991

In 1991 Norway became a crucible of creativity, sparking the black metal scene and causing a chain reaction of controversy

WORDS: CHRIS CHANTLER

SYMPHONIES OF DESTRUCTION

THE TOP 10 ALBUMS OF 1991

CATHEDRAL
Forest Of Equilibrium
No one expected Napalm Death's ex-singer to reinvent himself as a doom icon. But that's what Lee Dorrian did on Cathedral's landmark debut.

GUNS N' ROSES
Use Your Illusion I & II
The pinnacle of rock star hubris – two massive albums released on the same day. And you know what? They were both bloody brilliant.

METALLICA
Metallica
Metallica stripped away their thrash excesses for the monolithic *'Black'* album. Still the biggest-ever metal album, and you can hear why.

MORBID ANGEL
Blessed Are The Sick
The second album from the Tampa, Florida legends, *Blessed Are The Sick* sealed their place at the head of the death metal pack.

MR BUNGLE
Mr Bungle
Faith No More sounded like Abba next to Mike Patton's other band. Their debut album was unsettling and utterly, *utterly* brilliant.

Euronymous, who aired his frustrations in an interview and kickstarted a whole movement

In 1991, extreme metal was in a violent state of flux. Death metal had polished itself up and emerged from the tape-trading underground as a serious commercial force. Sweden was a prolific stronghold; scene leaders such as Entombed, Dismember, Grave and Unleashed were selling worldwide, and the inexhaustible torrent of new bands and demos continued apace.

"IT WAS LIKE A CULT, BOUND TO END IN INSANITY"

WHEN MORTIIS LEFT EMPEROR, HE KNEW THEY WERE HEADING FOR TROUBLE

As the year began, Norway's modest scene was languishing in the shadow of their more popular, professional Scandinavian neighbours, but by December a Norwegian revolution had occurred, sharply dividing the underground and spawning a set of distinctive aesthetics, harrowing atmospheres and merciless philosophies, pushing metal to dangerous, abstract new extremes. This approach would escalate to arson, murder and lasting infamy for the black metal scene, but in 1991 that was all in the future.

"We didn't have any ambitions, we didn't try to fit in or make products that would be available in a mainstream form," says Ihsahn, frontman with black metal figureheads Emperor, who formed in 1991. "That's the only state of mind where we could create something unique enough to have that impact."

The roots of Norwegian black metal lay in the mid-80s. Since 1984, Mayhem had staggered along that indistinct 1980s line between thrash, punk, death and black metal, but by 1991 guitarist Euronymous was hardening a combative elitist stance that quickly came to dominate the Norwegian underground.

"Ninety-five per cent of the bands today are worthless shit," he announced in issue 8 of *Slayer* zine. "There are just a few who manage to capture the brutality and evil which the ancient bands like Sodom, Destruction, Bathory, Possessed, Venom, Hellhammer/Celtic Frost and so on had. It's very important that the music is filled with dark moods and the music smells of destruction." He spoke of his dream of a scene where bands in spikes and chainmail played music that was "gruesome and evil, that normal people fear."

One person who read the interview was a teenager from the sleepy town of Notodden in southern Norway named Hårvard Ellefsen, who started 1991 fronting a Carcass-inspired junior-DM band by the name of Rupturence.

MEANWHILE, IN THE REAL WORLD...

EVERYTHING ELSE THAT HAPPENED IN 1991

HEADLINES
The Soviet Union breaks up 69 years after it was founded... The world wide web is made available to the general public for the first time... Perry Farrell launches a new travelling festival, Lollapalooza, featuring Jane's Addiction, Henry Rollins, Ice-T and more...

CHARTS
Bryan Adams' mawkish *(Everything I Do) I Do It For You* spends a record-breaking (and tedious) 16 weeks at Number One in the UK charts. We're so bored of it we're even grateful for U2 when they steal the top spot.

HERO
Sonic The Hedgehog – the speedy blue mammal becomes an instant icon with the release of the first game in the series.

MOVIES
Keanu Reeves and Alex Winter return to play the lovable heavy metal doofuses in the most excellent *Bill & Ted's Bogus Journey*... Anthony Hopkins steals the show as cannibal serial killer Hannibal Lecter in the chilling *The Silence Of The Lambs*... *Terminator 2: Judgment Day* explodes onto cinema screens.

VILLAIN
Jeffrey Dahmer is arrested after killing, and occasionally eating, 17 people.

RIP
Def Leppard's Steve Clark (overdose)... Original GN'R bassist Ole Beich (drowning)... Queen frontman Freddie Mercury (AIDS-related illness)... Kiss drummer Eric Carr (cancer).

TV
The Ren & Stimpy Show takes the award for most anarchic kids' cartoon series of the decade... *Young Ones* stars Rik Mayall and Ade Edmondson reunite in the gloriously filthy sitcom *Bottom*.

WTF?
TV star Pee Wee Herman is arrested for wanking in a porn theatre. But will it stand up in court? It does – he's charged with indecent exposure and enters a plea of no contest.

NIRVANA
Nevermind
Nirvana's second album changed the course of the 90s. Suddenly, everyone was chopping off their hair and growing a goatee.

OZZY OSBOURNE
No More Tears
With Zakk Wylde now settled in, Ozzy produced one of his finest solo album, with a little help from some fella named Lemmy.

RED HOT CHILI PEPPERS
Blood Sugar Sex Magik
The Chilis might have left rock behind long ago, but in 1992 this was on just about every metal fan's turntable.

SEPULTURA
Arise
An overlooked step on Max and co's journey to domination. Suddenly, Brazil showed it could punch its weight on the world stage.

SOUNDGARDEN
Badmotorfinger
They'd been early out of the grunge traps, but with *Jesus Christ Pose*, *Outshined* and *Rusty Cage*, they sealed their legend.

Ozzy: the Hellraiser finally delivered with *No More Tears*

THE 90s ISSUE 1991

Mayhem's Euronymous, Necrobutcher and Dead

"The main reason the whole Norwegian black metal scene got going was probably thanks to that Mayhem interview," he says today. "It was [singer] Dead and Euronymous talking about how the scene was dead and boring. It influenced us a lot; we were like, 'Fuck man, these guys are right!'" By the end of the year Harvard would have adopted the name Mortiis and joined Emperor as bassist and lyricist.

Mayhem's infamy only grew when the intensely committed Dead killed himself in April 1991. It precipitated such a call-to-arms response from Norway's underground that, within months, Euronymous's dream had come true.

Darkthrone were the first to react. The trio had begun 1991 by releasing their highly creditable, if distinctly Swedish-sounding, *Soulside Journey* debut, but within months they were publicly repudiating death metal, amplifying those mid-80s influences cited by Euronymous and recording the genre-defining classic *A Blaze In The Northern Sky* in August. Tellingly, it was "eternally dedicated" to Euronymous, "the king of death/black metal underground", who cemented this reputation by opening Oslo record shop Helvete in summer '91. Mortiis remembers Helvete's fetid breeding ground in its heyday: "'Everybody there in '91 was either in a band or about to join one," he recalls.

Helvete became a crucial meeting place for Norway's incipient 'Black Metal Inner Circle', which now expanded at an astonishing rate. Bergen gorehounds Old Funeral released the brutal *Devoured Carcass* EP in June; by December their guitarist Kristian Vikernes had become Count Grishnackh, formed Burzum and recorded two demos. The dudes from Amputation became Immortal. Eczema changed their name to Satyricon, and members of Mortem set up Arcturus. Phobia released a thoroughly death metal demo in July; by December, Phobia's 13-year-old guitarist Ivar Bjørnson and 17-year-old bassist/vocalist Grutle Kjellson had put together the Viking-themed Enslaved, and released a demo announcing 'The Death Metal Scene Is Dead. Greet The Age Of Black Metal!'

Aside from Mayhem and Darkthrone, the earliest Norwegian black metal in '91 retained the over-eager cack-handedness of tentative juvenilia, but two musicians straightaway loomed head-and-shoulders over contemporary din-makers. Vegard 'Ihsahn' Tveitan and Tomas 'Samoth' Haugen had been making music together since 1989; entering 1991 in the appropriately named DM band Embryonic, the pair were already impressing their peers. "They were way ahead, we thought at the time," remembers Mortiis.

Swiftly this dynamic duo started another new band, Thou Shalt Suffer, recording two demos and an EP within six months. Although retaining cryptic deathly traces, early atmospheres of frostbitten grimnity and keyboard-laced majesty were glimpsed in embryo, yet despite the promise so evident in these recordings, Ygg and Samot (as they then styled themselves) had one more ace up their sleeve in this turbulent year: Emperor.

"Emperor really started as a side-project to go back to basics, more primitive, towards the old school," affirms Ihsahn of the now-legendary band's earliest impulses. "The borders were really clear-cut, although

"WE WANTED TO CREATE MUSIC THAT WAS LARGER THAN LIFE"

IHSAHN EXPLAINS HOW HE WANTED TO SOUNDTRACK THE "MOST EPIC, VIOLENT, DARK MOVIE EVER"

ON THE FRONTLINES

SCOTT IAN

ANTHRAX, GUITARIST

THE 90s WERE A ROLLERCOASTER FOR ANTHRAX. HOW DID YOU MANAGE TO SURVIVE THE DECADE?

"We just refused to stop! By '95 we'd gone from playing to 3,000 people to suddenly playing in 700- or 1,500-seater venues and our album sales dropped to 150,000 for the *Stomp 442* album [released in 1995]. That sounds like a lot now, ha ha! It wasn't like we put out a shitty record. The young kids just wanted the new shit and bands like us and Slayer and Megadeth were struggling. The whole thing was kinda confusing."

HOW DID YOU FEEL ABOUT GRUNGE WHEN THAT EXPLODED?

"I was already a fan of Soundgarden and Nirvana before anyone had a name for them. I just thought they were metal bands. The first time I saw Soundgarden was on a tour with Voivod and Faith No More in New York. There was no question in my mind that this was a great band. I always thought that grunge was a shitty name for a genre."

DID YOU HAVE ANY IDEA THAT COLLABORATING WITH PUBLIC ENEMY ON *BRING THE NOISE* WOULD HAVE SUCH A HUGE IMPACT?

"Yes, in the sense that when we did the tour together with Public Enemy, that was a ground-breaking thing. That was the same year as the first Lollapalooza [1991], which was a so-called alternative festival, but there was no metal on the bill. What we did was *truly* an alternative show, and for a metal band to be the architects of that, yes, I certainly think that was important."

DID YOU LIKE ANY OF THE RAP-METAL BANDS THAT FOLLOWED IN YOUR FOOTSTEPS?

"Rage Against The Machine were the best band to come out of that whole thing. They just took it to the next step. If Anthrax and Public Enemy opened the door, Rage Against The Machine drove a fuckin' truck through it."

WHAT WERE YOUR HOBBIES AND OBSESSIONS DURING THE 90s?

"My main obsession in the 90s, sadly enough, was booze. I didn't drink in the 80s. It didn't agree with me and I was too busy to be hungover! But around '92, I started drinking and I turned it on big time in '97 when we did a big US tour with Pantera. I had the best teacher in the world – Dimebag Darrell. Maybe booze was my way of escaping the fact that my band were having it harder than we'd ever had it before."

WHAT'S YOUR FAVOURITE ALBUM FROM THE 90s?

"*Meantime* by Helmet [released in 1992]. They took all the best things I liked about metal and stripped it right down. When the riff in *In The Meantime* kicks in, it's fucking insane. It's pure getting-hit-in-the-head-with-a-hammer shit. From Pantera to Sepultura to Korn to Slipknot, all those bands... there's so much Helmet in there."

BOXOUT WORDS: DOM LAWSON

SEMINAL METAL FROM NOISE RECORDS

DELUXE CD (INCLUDING BONUS TRACKS & NEW LINER NOTES) & VINYL (180G) REISSUE OF CLASSIC ALBUMS

Running Wild

GATES TO PURGATORY

BRANDED AND EXILED

UNDER JOLLY ROGER

PORT ROYAL

DEATH OR GLORY

OUT 11TH AUGUST

BLAZON STONE

PILE OF SKULLS

BLACK HAND INN

MASQUERADE

OUT 25TH AUGUST

Celtic Frost

INNOCENCE & WRATH (THE BEST OF)

MORBID TALES

TO MEGA THERION

INTO THE PANDEMONIUM

VANITY/NEMESIS

OUT NOW

Kreator

ENDLESS PAIN

PLEASURE TO KILL

TERRIBLE CERTAINTY

EXTREME AGGRESSION

OUT NOW

BMG

WWW.NOISERECORDS.NET

THE 90s ISSUE 1991

Mayhem's Dead killed himself in 1991

Thou Shalt Suffer still had some of that evil, Satanic vibe about it. By the time we recorded the first Emperor EP, we'd decided to bring in the keyboards and that more epic atmosphere, so all the stuff we'd been doing then culminated in Emperor."

"They wanted to move more in the black metal direction," says Mortiis, reminiscing about the day he was asked to join Emperor. "I don't think they called it that at the time, they just wanted to do something darker and more occult."

Although this would become a popular pastime in Norway in '91, Mortiis knew he was getting involved with something very special. "The cool thing about Emperor in the very early days was that they immediately seemed quite original," he says. "Maybe that's because Ihsahn doesn't come out of that underground death metal scene, he came out of trying to be a fuckin' great musician. He was a really musical guy, so that added to this whole thing being a bit different."

"A MAYHEM INTERVIEW STARTED EVERYTHING"

MORTIIS EXPLAINS HOW THE NORWEGIAN BLACK METAL SCENE EXPLODED

"We wanted to create music that sounded fucking larger than life," explains Ihsahn. "That's why we put all those keyboards in, and all that reverb – we wanted it to sound like a soundtrack to the most epic, violent, dark movie ever! It was almost delusions of grandeur in an artistic sense. With our music we wanted to paint endless dark forests with a constant full moon, and to live that fantasy. There was such a strong dedication to that, not even lifestyle, just this fantasy world that we'd created!"

Within two years, that fantasy world had turned sour. Euronymous was murdered by Vikernes, and after a notorious spate of church burning, assault and murder, by the mid-90s Ihsahn was the only member of Emperor not in prison. Mortiis, who had left Emperor in 1992 and quickly retreated into his dungeon to begin a 25-year solo career, remembers how quickly the scene imploded.

"It didn't last long. We'd take our lyrics and try to live them as much as possible, which didn't end well. Once you got into that whole downward spiral of being crazy and extreme, it was bound to dissolve. It was like a cult; one person would spur everyone on and it became this loud, screeching feedback effect where it was bound to end in insanity. That scene got really scattered and messed-up in 1993, but by that point it was spreading across the world, lots of bands were popping up, it was too late to stop. And it's still here, so fuck, man, we did something right. Kinda." ✠

1991 saw the birth of Immortal

Jeff "Mantas" Dunn, Anthony "Abaddon" Bray
AND Tony "Demolition Man" Dolan

Kreator inc.

THE NEW ALBUM

AVÉ • In Stores August 11th

Limited Edition Digipack CD | Limited Gatefold Vinyl | Download

THE REUNITED METAL LEGENDS' FIRST ALBUM
SINCE THEIR CLASSIC PRIME EVIL ALBUM!

Pre-order at amazon.co.uk http://smarturl.it/NBAMZ

Limited Gatefold Green or Gold Vinyl available to pre-order at
www.nuclearblaststore.co.uk

THE ARRIVAL OF BAY AREA DEATH-METALLERS...
"ALIENCORE" IS UPON US

Kings Valley

ULTU ULLA

THE NEW ALBUM - CD | DOWNLOAD

INCLUDES THE SINGLES 'INADEQUATE' & 'PARALLEL SHIFT'

IN STORES JULY 28TH

Pre-order on iTunes

Thy Art Is Murder

Australia's premiere merchants of extremity return with

Dear Desolation

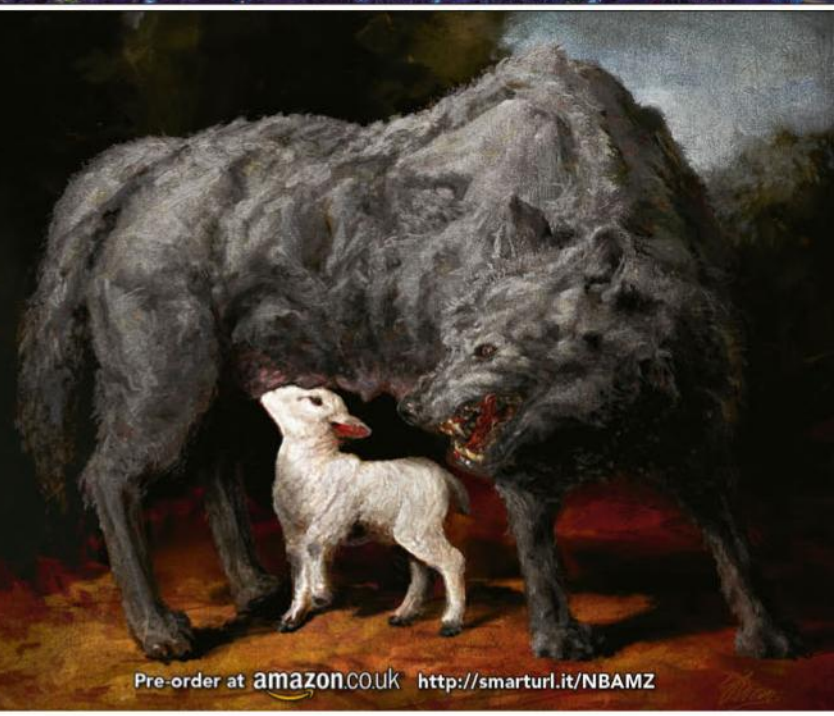
In Stores Aug 18th

Limited Edition Digipack CD, Splatter Vinyl, Download

Limited black/orange marble vinyl and t-shirt available to pre-order at
www.nuclearblaststore.co.uk

On tour:

Oct 3rd – Cardiff, Uni | 4th -Leeds, Key Club | 5th – Glasgow, Garage
6th – Manchester, Club Academy | 7th – Birmingham,O2 Institute
8th – London, Electric Ballroom | Oct 9th – Nottingham, Rescue Rooms



Pre-order at amazon.co.uk http://smarturl.it/NBAMZ

NUCLEAR BLAST

PIAS

ONLINE SHOP, BAND INFOS AND MORE:
WWW.NUCLEARBLASTSTORE.CO.UK
WWW.FACEBOOK.COM/NUCLEARBLAST.UK

FOLLOW US ON TWITTER
@NUCLEARBLASTEU

Nick Oliveri quit the band just prior to the release of *Blues...*, and was replaced by Scott Reeder (second from right), who'd remain in the band until their break-up

1992 TURNING UP THE HEAT

Kyuss earned a reputation for legendary desert parties and windswept riffs. *Blues For The Red Sun* was the album that sparked stoner rock

WORDS: MÖRAT

GETTY

SYMPHONIES OF DESTRUCTION

THE TOP 10 ALBUMS OF 1992

ALICE IN CHAINS
Dirt
Heavy, bleak and brutally self-lacerating, *Dirt* was AIC's epic junkie confessional. Sadly, it'd prove all too prophetic for Layne Staley.

DARKTHRONE
A Blaze In The Northern Sky
Mayhem and Emperor grabbed the headlines, but Darkthrone cornered True Black Metal with their undiluted second album.

FAITH NO MORE
Angel Dust
The most inventive album from the most inventive band of the 90s – forget funk-metal, Faith No More were doing something else entirely.

IRON MAIDEN
Fear Of The Dark
Bruce capped his original run with Iron Maiden's finest album of the 90s. The title track remains one of the great crowd pleasers and a live staple.

KYUSS
Blues For The Red Sun
What Black Sabbath would sound like if they'd grown up in the desert. Although it was dubbed 'stoner rock', there was nothing flaky about it.

It's 116˚F in California's Palm Desert today – 46˚C in real money – a stifling, debilitating heat into which only the foolhardy venture. Not that there's anywhere to venture to unless you like golf or antique shops. And it was here, in this most unlikely environment, that rock music – stoner rock, in particular – was changed forever, with the birth of a band called Kyuss, and their second album, *Blues For The Red Sun*.

The seeds were planted five years earlier, when 14-year-punk-rock-loving skateboarder and drummer Brant Bjork decided to form a band named Katzenjammer – German slang for hangover – with his best friend and budding bassist Chris Cockrell. Brant knew a kid from school, a Black Sabbath fan by the name of Nick Oliveri, who was selling a bass to take up guitar, so he and Chris went to his place to see what was up. The trio jammed for a few months, and at the end of the summer recruited another local kid, Josh Homme, as their second guitarist.

"It was a tiny scene," says Brant today. "That's why it's funny when there's all these guys going, 'Each little village in the desert, Palm Desert, Palms Springs, Indio, had their own little scene', but even when we came together it was a small scene. So when you're putting a band together, there were basically no options; we were the only guys who could have joined a band."

When another local kid, John Garcia, joined as vocalist, they changed their name to Sons Of Kyuss, named after a character in the roleplaying game Dungeons & Dragons, and released an eponymous EP in 1989. Thanks to YouTube, you can check out the EP, and it's not at all bad for a bunch of young teenagers. The same can be said for their debut album, *Wretch*, from 1991, the band having shortened their name to Kyuss (Nick Oliveri, who had quit as guitarist before the EP, rejoined as bassist in time for the album, replacing Chris Cockrell).

More than 100 miles away from Los Angeles and the width of a continent from New York, Palm Desert had no outlets for young bands. Kyuss decided to take matters into their own hands. Setting up makeshift stages in the desert outside of town, they would play gigs to ever-growing crowds of friends. Part gig, part alfresco revelry, they became known as 'generator parties', due to the electrical generators used to power the band's amps.

FRANK WHITE

John Garcia: desert dreamin'

"Back in the day it was just punk rock, DIY, or our version of it," says Brant. "DC, New York, and LA all had their scenes, and in the desert we had ours. There were no clubs to play at, especially back in the 80s. You'd go and hang out at McDonald's because there was nothing to do, so we'd put bands together and just go and play out in the desert."

"WE GOT A LOT OF GUNS AND STABBINGS"

KYUSS'S DIY DESERT GIGS TURNED INTO LAWLESS FREE-FOR-ALLS

These semi-legendary gigs have become part of the Kyuss myth over the years. But according to Brant, the reality was less glamorous than the idea.

"It was like Altamont every weekend," he laughs, referring to the infamous 1969 Rolling Stones gig. "There was no security, no nothing. That's what's so ironic about people romanticising those parties. You had a lot of fun, but it was primal and dangerous."

As word of these generator parties spread, so did Kyuss's fame. But no one saw what was coming next. In 1992, while the rest of the world was either preoccupied with grunge or crying over the ashes of hair metal, Kyuss released *Blues For The Red Sun*. Heavy as lead but with a punk rock spirit, it sounded like nothing else around at the time.

Kyuss themselves knew they were sitting on something special with *Blues For The Red Sun*, even if they weren't entirely comfortable with the 'stoner rock' tag that swiftly sparked up around them.

"We were definitely smoking pot," affirms Brant, "and that was definitely a big part of our chemistry. In fact, I was smoking a joint when I came up with the whole concept for *Blues For The Red Sun*. Josh and I used to smoke a lot of weed together, and I think that's what connected us, because we were very different as people; our ideologies, our background, our sense of humour, we couldn't have been more different, and the weed really brought us together."

Kyuss themselves had a bigger gripe with the fact they were perceived as a metal band when they considered themselves punk. Josh Homme frequently argued that despite their slow, heavy riffs, he was more into Black Flag than Black Sabbath.

"Josh was being honest when he said he wasn't ever really a Black Sabbath fan," agrees Brant. "He was always very comfortable with his punk rock roots. Heavy metal is a big genre; it has a tendency to pull everything in, and there's not much you can do about it."

MEGADETH
Countdown To Extinction
Metallica were the people's thrash band, but Megadeth were the connoisseur's choice, and this was their second classic album in a row.

MINISTRY
Psalm 69
Al Jourgensen took industrial metal overground on Ministry's batshit crazy, steel-plated magnum opus. Evidently, for Al, the drugs *did* work.

PANTERA
Vulgar Display Of Power
The Texans' breakthrough, and the album that singlehandedly fought off the grunge hordes. A fist in the face of anyone who wrote off metal

RAGE AGAINST THE MACHINE
Rage Against The Machine
Rage's debut was a Molotov cocktail exploding in the face of popular culture. Twenty five years on, its flames still burn brightly.

ROLLINS BAND
The End Of Silence
The record that took Rollins from hardcore punk renaissance man to bona fide alt-rock icon. Taut, ferocious, withering – like Hank himself.

GETTY

Dimebag Darrell proved that groove would outlive grunge

STEPHANIE CABRAL

Josh Homme, now of Eagles Of Death Metal and Queens Of The Stone Age

It was kinda frustrating, because I don't have anything against heavy metal, but I thought Kyuss was a punk band."

Producer Chris Goss was a key part of the Kyuss jigsaw. Chris, who fronted Rick Rubin-produced blues rockers Masters Of Reality, didn't just capture the oh-so-heavy sound of the band, he captured a *vibe* – a fuck-you attitude born of playing to people who hated them. But most of all, he captured the environment the band came from. Listen to it now, and you can almost feel the desert heat rising from the likes of *Thong Song* and *Freedom Run*.

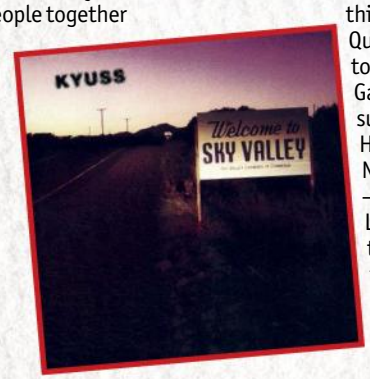
"Yeah, but alongside the heat, even more than the heat," says Brant, "what contributed most was playing outside. When you play outside, you hear things in an entirely different way; the guitars and drums behave in an entirely different way. If it ain't dialled in right, it's gonna sound real wanky and thin, so it was like, bigger drums, bigger guitar sound, because of the environment."

Ironically, the parties that had contributed to Kyuss's unique sound in the first place had become too big. What had started as a chance for a bunch of likeminded kids to let off steam had become a giant free-for-all.

"When it got bigger, a lot of people gave up, because more and more people showed up who weren't necessarily into punk rock or music – they just wanted something to do," says Brant. "When you bring all those people together from different parts of the desert, it turns into tribal warfare! You get a lot of guns and stabbings, and that's what really ended it."

"WEED BROUGHT US TOGETHER"

BRANT BJORK AND JOSH HOMME BONDED OVER THE HERB



Blues For The Red Sun was released in June 1992, but despite rave reviews from the metal press, it was far from an out-of-the-box success. Sales were poor. *'You don't seem to understand the deal'*, sang John Garcia on the first line of the opening track, *Thumb*. It seemed strangely prophetic.

But the impact the album had to those who were listening was huge. It swiftly spawned a thousand imitators and an entire scene. Suddenly, it seemed like every other band was tuning their antenna to a low-end rumble and wreathing themselves in dope smoke.

Still, a buzz surrounded Kyuss, helping them bag tours with Metallica, Faith No More and Danzig. But like a badly rolled joint, they were destined to fall apart before they reached full potential. Nick Oliveri quit once again before *Blues For The Red Sun* was even released. Brant Bjork wasn't far behind, departing after 1994's no-less-brilliant *Welcome To Sky Valley*. Kyuss themselves fell apart in 1995, following their swansong album, *...And The Circus Leaves Town*.

"The writing thing is what made the band implode," says Brant. "We had a publishing company and everyone got 25%, whether I came with more material or Josh did, which was pretty much the case. It came to a point where Josh wanted to break up the publishing individually, and by doing that you are breaking up the spirit of the band. That's exactly what happened."

All four members would go on to different things. Josh put together Queens Of The Stone Age, soon to be joined by Nick. John Garcia formed Slo Burn and, subsequently, Unida and Hermano. John, Brant and Nick have played together – most notably as Kyuss Lives!, until Josh forced them to change their name to Vista Chino.

With the guitarist still holding out, a full-blown Kyuss with all four guys looks unlikely. But their influence remains huge – echoes of *Blues For The Red Sun* can be heard in everyone from Orange Goblin to Mastodon.

"I love *Welcome To Sky Valley*, and *...Circus* is a good record," says Brant, "but *Blues For The Red Sun* captures what that band really was in its most natural, most organic state. I didn't know if anyone would like it, but I thought it was badass. I think you get these eras when there's bands doing stuff that's not really in line with where culture's at, especially back then with the grunge thing blowing up. It took a good 10 years for people to catch up." ✠

MEANWHILE, IN THE REAL WORLD...

EVERYTHING ELSE THAT HAPPENED IN 1992

HEADLINES
Bill Clinton beats George HW Bush to become US President... The LA Riots spread after four policemen are cleared of beating black motorist Rodney King... Fantoft church in Norway is destroyed in an arson attack; Burzum frontman Varg 'Count Grishnackh' Vikernes is charged but found not guilty... The first ever text message is sent.

MOVIES
Quentin Tarantino announces his arrival with fast-talking, ear-slicing, gangster heist-gone-wrong flick *Reservoir Dogs*... Future *Lord Of The Rings* and *The Hobbit* director Peter Jackson releases *Braindead*, a low-rent shlock-horror comedy... *Army Of Darkness* arrives, the most metal of the original *Evil Dead* movies.

TV SHOWS
Batman: The Animated Series proves to be the best version of the legendary comic hero until Christopher Nolan came along... MTV's *Real World* defines reality TV a decade before *Big Brother*.

CHARTS
Whitney Houston's *I Will Always Love You* and Right Said Fred's *I'm Too Sexy* are two of the biggest-selling singles. Not a vintage year.

HERO
Kurt Cobain went from unknown grunge musician to global icon.

VILLAIN
Veteran Hollywood star Charlton Heston objects to Body Count's song *Cop Killer*, and tries to get the band dropped by reading out the lyrics at their label's share-holders' meeting.

RIP
Toto drummer Jeff Porcaro (cocaine-related gardening accident)... Heavy metal comedian Sam Kinison (car crash).

WTF?
Comedy metal band Green Jelly have a hit single with a version of the nursery rhyme *Three Little Pigs*. Bizarrely, the track features Maynard James Keenan and Danny Carey of Tool.

INSET: GETTY

EMP
EUROPE'S #1 for MUSIC, MOVIE, TV & GAMING MERCHANDISE | ALTERNATIVE CLOTHING
Get 15% discount* with your
next order at emp.co.uk
with this code: MHSUMMER17
*no minimum order value, valid until 31.08.2017
visit us at
emp.co.uk

THE 90s ISSUE 1993

Machine fucking Head were one of Roadrunner's big signings in the 90s

MICK HUTSON

1993 THE ROAD TO GLORY

Starting as a death metal label before breaking a ton of mainstream heavyweights, Roadrunner Records became an unstoppable force

WORDS: STEPHEN HILL

MICK HUTSON

Peter Steele: big guy, big voice, big...instrument

The early 1990s was fast becoming a turbulent time for metal. Grunge and alternative rock had stolen the spotlight, and six-string heroics, gut-punching riffs and flailing hair were seen as passé. The success of Pantera aside, metal's days as a mainstream force seemed numbered.

Except that wasn't quite the whole picture. On the fringes, exciting things were still happening. Death metal had outgrown its gore-obsessed adolescence and headed into more melodic waters. A new wave of Scandinavian black metal bands were causing mayhem in the name of Satan. Brazil's Sepultura were waiting in the wings for their shot at the big-time. And on both sides of the Atlantic, an underground record company was on the verge of becoming one of the most powerful and influential record labels of the decade.

That label was Roadrunner Records, and 1993 would be its watershed year. From its beginnings as a cradle of death metal, Roadrunner exploded into metal's mainstream thanks to a trio of key albums – Sepultura's *Arise*, Type O Negative's *Bloody Kisses* and Life Of Agony's debut, *River Runs Red*. It would be at the vanguard of rap-metal, 90s hardcore and nu metal. By the decade's end, it was home for everyone from Slipknot to Nickelback.

"Our goal was to be the biggest metal label in the world," says Monte Conner, Roadrunner's former head of A&R and the man who signed Sepultura, Machine Head, Slipknot and countless others. "I felt like we were leaders and innovators."

Founded in Holland in 1980 by Cees Wessels, Roadrunner started out licensing albums by artists as diverse as British jazz-rocker Robert Wyatt and hardcore punk pioneers Black Flag. By the mid-80s, they had pinned their colours to the metal mast, picking up albums by Metallica, Slayer and Mercyful Fate, and opened an office in New York. Their first breakthrough release came in 1987 with King Diamond's *Abigail*, but it was their focus on the late 80s death metal scene that helped give them an identity as a cutting-edge underground label.

"We were still very much an underground metal label in those days," says Monte. "But we were in clear ascent, due to the label's massive success in the death metal world with bands like Obituary, Deicide, Fear Factory, Suffocation and others, but mostly due to Sepultura emerging as a major band."

"WE WANTED TO BE THE BIGGEST METAL LABEL IN THE WORLD"

MONTE CONNER, ROADRUNNER THEN-HEAD OF A&R, HAD MASSIVE AMBITIONS

Sepultura were one of the hottest bands of the early 90s. Formed in Belo Horizonte, Brazil, in 1984, they were signed by Roadrunner for their second album, *Schizophrenia*. But it was their brutal third album, 1989's *Beneath The Remains*, that brought them to worldwide attention. By the time of its follow-up, 1991's *Arise*, the Brazilians were one of the few metal bands in a position to take on the incoming grunge hordes.

"We weren't scared of grunge or alternative rock," says Sepultura guitarist Andreas Kisser. "We loved Soundgarden and Alice In Chains, we took influence from that scene. And I think they felt the same about us as well. We would see [then-Nirvana drummer] Dave Grohl wearing Sepultura t-shirts."

For Roadrunner, it was apparent ➤

ON THE FRONTLINES

REX BROWN
BASSIST, PANTERA

WHAT WAS THE GENERAL FEELING IN THE PANTERA CAMP WHEN THE 90s DAWNED?

"One word: indestructible. It was us against the world and we gave everyone the big middle finger. A lot of people didn't know what to think of us when *Cowboys From Hell* came out [in 1990], but then we did 338 days on the road, took three weeks off and went into the studio and started making *Vulgar*... That was just a fuckin' mindblowing experience. All these riffs coming out of us... man, it was insane. I listened to it and thought, 'Holy shit, what have we done?'"

DID ITS SUCCESS TAKE YOU BY SURPRISE?

"We knew it was possible. But it was our lifelong dream and it was all coming true. When the money started flying out of the trees, we didn't know what to do. It was like, 'OK, I'd better go and buy a house or something... ha ha ha!'"

WHAT DID YOU DO IN YOUR DOWNTIME?

"I played a lot of golf. We toured a lot with Ozzy and it was always one day on, one day off. You're bored as fuck out there, so I'd go golfing during the day and then I'd come back and I'd cook out for the whole crew. We were also very thirsty beasts in those days!"

HOW RIDICULOUS DID PANTERA'S COLLECTIVE DRINKING BECOME?

"Oh man, I don't drink anymore but back then it was crazy. I don't know how we fuckin' did it. Dime was sometimes up for a couple of days straight. Those were some of his best performances, believe it or not. He'd play off the cuff. I thought he couldn't fuckin' stand up, but he'd get up and play his ass off. We were a very functioning alcoholic band."

WHAT WAS THE HIGH POINT OF THE 90s FOR YOU?

"Oh, man, just the fuckin' chemistry between us. I'll never experience anything like that again."

AND THE LOW POINT?

"Philip's overdose shook everybody up pretty good. It was just a mistake that happened but it opened up a lot of eyes, and from there I just felt bad for him, because there were so many eyes watching all the time. The guy was in pain."

WHAT ALBUM SUMS UP THE 90s FOR YOU?

"On a personal level I would have to say *Vulgar Display Of Power*, because nothing else comes close to that. I don't remember what I was listening to back then, if I'm totally honest. It becomes a big fuckin' blur. But I do think that Soundgarden's *Badmotorfinger* was a killer record and we certainly jammed that a good few times on the bus. *Facelift*, the first Alice In Chains album, was fuckin' great, too."

BOX WORDS: DOM LAWSON

Sepultura, then fronted by Max Cavalera, introduced world music to their sound and we all rejoiced, for it was GOOD

MICK HUTSON

SYMPHONIES OF DESTRUCTION

THE TOP 10 ALBUMS OF 1993

ANTHRAX
Sound Of White Noise
Exit Joey Belladonna, enter John Bush in time for the album that reinvented Anthrax as a state-of-the-art 90s metal band.

CARCASS
Heartwork
The gore-fixated gods of grind streamlined their sound on their penultimate 90s record. The result was the finest British extreme metal album of the decade.

SMASHING PUMPKINS
Siamese Dream
Not fitting the grunge, metal or indie brackets, Billy Corgan instead magpied from every genre to make an album to appeal to all tribes.

DARKTHRONE
Under A Funeral Moon
The Norwegian nutters' third album was dank, distorted and gloriously antisocial. This was black metal taken back to the garage – or the cave.

EYEHATEGOD
Take As Needed For Pain
Much more than just Phil Anselmo's drug buddies, Eyehategod were the masters of fucked-up dirge metal. Take in high doses or not at all.

that the landscape was changing and they had to move beyond the boundaries of extreme metal. Under orders from Cees Wessels to "abandon that world", Monte began searching out different sounds – starting on his doorstep in New York.

"The label started to seriously branch beyond thrash with Type O Negative, Biohazard and Life Of Agony," he says. "All bands that had their roots in New York hardcore, before moving far beyond it."

All three bands were coming at things from different places. Brooklyn's Biohazard were rap-metal hardmen whose violent street-level worldview of life was laid out on their Roadrunner debut, 1992's *Urban Discipline*. Life Of Agony were the young pups of the hardcore scene, with singer Keith Caputo using the band as cathartic release for his tumultuous family background and mental state. Type O Negative were something else entirely, a unique hybrid of hardcore, metal and goth that was the brainchild of towering frontman Peter Steele, former singer with controversial race-baiting 80s metal outfit Carnivore. What bound the bands together was Roadrunner, and the sense of community that came with it.

"Monte would come and see us, although he didn't sign us immediately because he wasn't sure about our vocals," says Life Of Agony bassist Alan Robert. "He took a lot of convincing. But once we were on the label, it was great. We knew everyone there personally and hung out. It was the easiest, coolest place to work, and when it all took off it was really exciting to see other bands getting success."

1992 saw those success stories simmering. But it wasn't until the following year that they reached boiling point.

The first half of 1993 was fairly quiet for Roadrunner, but all that changed in August with the release of Type O Negative's third album, *Bloody Kisses*. The band's first two records, 1991's *Slow, Deep And Hard* and 1992's faux-live *The Origin Of The Feces*, interspersed Sabbath-esque dirges with bursts of face-pummelling hardcore. But *Bloody Kisses* was where they turned everything up to another level, combining heaviness, melody and Peter Steele's

STEPHANIE CABRAL

90s signings like Robb Flynn (Machine Head), Joey Jordison (Slipknot) and Dino Cazares (Fear Factory) were joined on 2005's *Roadrunner United* by the likes of Trivium's Matt Heafy

fathoms-deep croon. This was the true birth of goth-metal.

"They were doing so much that was different with heaviness and melody on *Bloody Kisses* that it just deserved to be heard by so many people," says Alan Robert.

Remarkably, it was. The album's two big singles were the brilliantly blasphemous *Christian Woman* and gothic tour de force *Black No.1*. In their original form, they were both lengthy epics, but significantly edited versions that wisely focused on the songs' innate catchiness were soon picked up by radio. This was Roadrunner's first taste of success.

"Those songs gave us our first hit singles," says Monte Conner. "Once we got our hands on those Type O hits, we were determined to break through that wall and put Roadrunner on the map at rock radio. Our radio guy worked his ass off to get us in that position.

It would take two years for *Bloody Kisses* to sell 500,000 copies in the US and become Roadrunner's first Gold record, but as the label had neither the budgets nor the infrastructure of a major, that was still some achievement. Plus, they had plenty more up their sleeve.

Where Type O Negative were a surprise hit, the success of Sepultura's fifth album was less of a shock. The Brazilians had been gradually easing themselves away from guttural thrash metal since the start of the decade, but *Chaos A.D.* – released in October 1993 – was something else. While it was still brutal, it added groove, ambition and, on the percussive *Refuse/Resist* and *Kaiowas*, the first flowerings of the world music influences that would come to full fruition two years later on *Roots*.

"WE WEREN'T SCARED OF GRUNGE"

WITH THEIR TRIBAL METAL, BRAZIL'S SEPULTURA BECAME ROADRUNNER'S BIG SUCCESS

"This was the album where the band transcended the death/thrash genre and simply became a timeless metal band," says Monte. "When I signed them in 1988, did I foresee that growth in '93? Of course not, no one could have."

So confident were Roadrunner in the album that they launched it with a huge party at Caerphilly Castle in Wales. Journalists and radio producers were flown in from around the world to be wined and dined with Brazilian food and drink. The evening's entertainment even included a dance troupe from the band's home country. "It cost a fortune," laughs Monty. "But Cees was not going to let the label's greatest achievement to date go by without making a huge deal of it."

Their faith paid off. *Chaos A.D.* reached Number 11 in the UK and became the first Roadrunner album to break into the US Top 40, peaking at Number 32.

"It was the most important period of our lives," says Andreas. "We were coming into

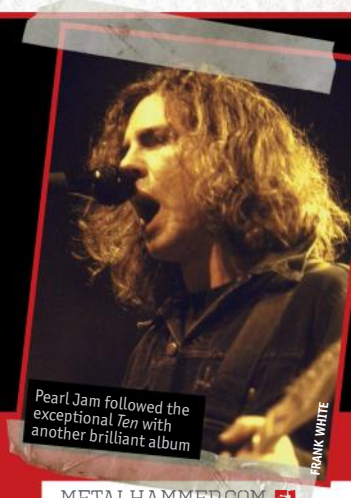
ENTOMBED
Wolverine Blues
Death metal got a real rock'n'roll kick courtesy of drum monster Nicke Andersson. As they said on *Out Of Hand*: "FUUUUUUCK!"

SEPULTURA
Chaos A.D.
The Seps ditched the primeval thrashing for deep grooves and world music flourishes. Suddenly, greatness beckoned.

TOOL
Undertow
Metal's most enigmatic band arrived fully formed with their complex, cerebral debut album. Then, as now, there was no one else like them.

TYPE O NEGATIVE
Bloody Kisses
Peter Steele ramped up the dark-hued goth-metal grandeur on *Bloody Kisses*. If Dracula had a favourite metal band, Type O were definitely it.

PEARL JAM
Vs.
The grunge giants' second album found them recoiling from their huge success, stoking their songs with punk rock ire.



Pearl Jam followed the exceptional *Ten* with another brilliant album

FRANK WHITE

Life Of Agony, pictured in 2017: a big part of Roadrunner's success

it in a really good place. It was just the four of us, we had the right unity and balance, and the label let us express what we wanted to express. That is the only way to make the best art."

While *Roots* might be Sepultura's marquee album, *Chaos A.D.* remains arguably more important in the development of the band, the label and heavy music in the 90s. You can trace a line from it through *Roots* and onto the likes of Machine Head and, later, Slipknot.

"I'd say *Chaos A.D.* is the album that started that whole deep, heavy groove thing," says Jami Morgan, vocalist and drummer with Code Orange, one of Roadrunner's current standout young bands. "Without that record, I don't know where heavy music would have gone. You'll always see Reba [Meyers, Code Orange guitarist] wearing a Sepultura shirt onstage because they were such a huge influence on us. All of those bands were."

Life Of Agony may not have the A-list status of Sepultura or the sheer otherwordliness of Type O Negative, but they were no less crucial to Roadrunner's success. Where Max Cavalera's crew drew from thrash and death metal, and Type O represented the label's goth-metal wing, the Brooklyn four-piece bridged New York's hardcore scene and the burgeoning alt-rock movement, bringing self-lacerating introspection to the sonic melting pot.

"We were young and angry and pissed off," says Alan Robert. "I think we were initially thought of as too weird a band for anyone to get; we didn't identify as metal, or punk, or hardcore; we just did the thing we did."

While *River Runs Red* wasn't as commercially successful as *Bloody Kisses* or *Chaos A.D.*, it was still a big part of Roadrunner's breakthrough year and helped pave the way for Life Of Agony's own success with 1995's *Ugly*. Its displays of emotional self-loathing became a trope of the nu metal movement, as did the downtuned grooves of *Chaos A.D.*

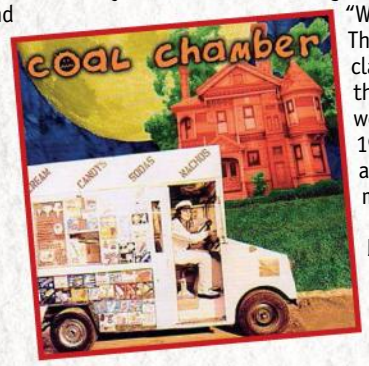
"I saw that coming," states Andreas Kisser, who kept the Sepultura flag flying after Max Cavalera quit in 1996. "We were in a strong position on *Chaos A.D.* but then things changed and we became so fragile that it was always going to fall apart. So other bands took that sound and they made their choices, and it became more commercially successful. I knew this music always had that potential, we just couldn't capitalise fully on it."

"IT ALL SEEMED SO EASY"

MONTE CONNER RECALLS THE YEARS WHEN THE HITS JUST KEPT COMING

Those three albums weren't the only ones the label released in 1993, but they were the ones that pointed to the future. Roadrunner began building on their success immediately, releasing Machine Head's game-changing debut, *Burn My Eyes*, the following year, while Fear Factory's *Demanufacture* was released in 1995 and Sepultura's titanic *Roots* followed in 1996. Roadrunner also became home to such influential bands as Coal Chamber, Soulfly and Slipknot, as well as a diverse array of acts that included hardcore luminaries Vision Of Disorder, Dutch gabber kingpin Junkie XL and, ultimately, multimillion-selling arena rock giants Nickelback.

"Honestly, while it was all happening, I could never appreciate the true scope of the success we were having," chuckles Monte Conner. "Why? It all seemed so easy. The success achieved with the class of '93 paved the highway that all the follow-up bands were to travel down. After 1993, Roadrunner became a very attractive place for metal bands."



Roadrunner continued to be one of the most successful labels of the 2000s, as well as a hothouse for new talent, before being bought out by Warners in 2010. But despite a change of owners, it remains one of metal's prime movers.

"The reason people are still talking about it is simple," says Jami Morgan. "That music still sounds fresh and interesting and heavy today. Those weren't just bands – they were *ideas*. Look at the way Type O portrayed themselves in their videos, look at the aesthetics of Sepultura, look at the t-shirts! I still collect those bands' t-shirts! And it is happening again. Look at the roster of bands Roadrunner has now: Code Orange, Turnstile, Creeper. We're all products of how those bands conducted themselves and conceived their art. What happened in 1993 is going to happen again, mark my words." ✠

MEANWHILE, IN THE REAL WORLD...

EVERYTHING ELSE THAT HAPPENED IN 1993

HEADLINES
Around 80 members of the Branch Davidian religious cult die following a government siege in Waco, Texas... Nelson Mandela is awarded the Nobel Peace Prize three years after he was released from jail in South Africa... Police investigate pop star Michael Jackson after allegations of child abuse... Bruce Dickinson leaves Iron Maiden.

MOVIES
Steven Spielberg unleashes CGI dinosaurs in the multimillion-dollar blockbuster, *Jurassic Park*... Tim Burton's animated classic *The Nightmare Before Christmas* is released – still one of the greatest Xmas movies ever... 70s-set slacker comedy *Dazed & Confused* comes out boasting the best classic rock soundtrack ever.

TV
Supernatural sci-fi series *The X Files* starts, prompting millions of amateur conspiracy theorists to wet their pants with excitement... Animated numbskulls Beavis And Butt-Head became unlikely figureheads of 90s metal.

CHARTS
The year's biggest single is Meat Loaf's OTT *I'd Do Anything For Love (But I Won't Do That)*. What 'that' was remains a mystery.

HERO
Rage Against The Machine stand naked onstage with their mouths gaffer-taped at a Lollapalooza show in Philadelphia as a protest against censorship group the PMRC.

VILLAIN
Varg Vikernes, the poster boy for politically dodgy black metal, murders fellow musician Euronymous in August 1993.

RIP
Mayhem guitarist Euronymous (murdered)... Ministry drummer Jeff Ward (suicide)... Ex-Black Sabbath singer Ray Gillen (AIDS-related illness).

WTF?
Punk rock lunatic GG Allin threatens to kill himself onstage during one of his shows. He doesn't – but he *does* accidentally OD on heroin after a gig.

INSET: SHUTTERSTOCK

PARADISE LOST

ONE SECOND
(20TH ANNIVERSARY EDITION)

REPACKAGED AND REMASTERED
THIS SEMINAL ALBUM IS RELEASED ON
HARDBACK BOOK WITH BONUS CD
"LIVE AT SHEPHERDS BUSH EMPIRE" IN 1998
ALSO AVAILABLE ON GATEFOLD
DOUBLE 180 GRAM VINYL

AVAILABLE JULY 14TH
FROM ALL GOOD RETAILERS.

VISIT UNDER ONE FLAG FOR
EXCLUSIVE MUSIC AND T SHIRT BUNDLES.
WWW.UNDERONEFLAG.CO.UK

Music For Nations

UNDER ONE FLAG

Available on iTunes

cdbaby
DISCOVER MUSIC

AMERAKIN OVERDOSE

Featuring the singles "Letting go," "I, Alone," and "Cyber Superstar"
New Album "The Great Amerakin Dream" Available Now!
Get it on either iTunes, CDbaby, or Bandcamp!

www.AmerakinOverdose.com

THE 90s ISSUE 1994

Brandon Lee was tragically killed on set while filming *The Crow*

1994

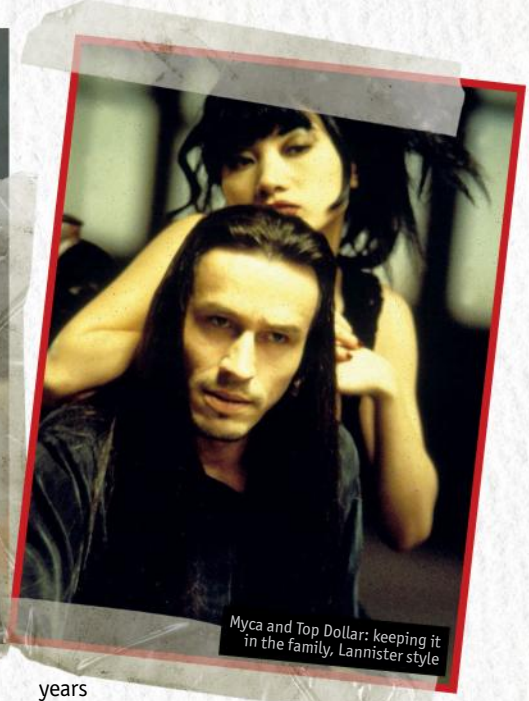
PAINT IT BLACK

Despite its macabre comic book origins and Brandon Lee's tragic on-set death, *The Crow* became a surprise movie hit, unleashing a gothic vision that endures today

WORDS: ELEANOR GOODMAN

ALL CROW FILM IMAGES: SHUTTERSTOCK

Ghostbusters legend Ernie Hudson played the world-weary Sgt Albrecht



Myca and Top Dollar: keeping it in the family, Lannister style

When comic book creator James O'Barr licensed *The Crow* to a movie studio for $1,500, he never expected it to get made, let alone become an enduring gothic touchstone.

Written gradually over nine years, starting in 1980, the original comic book story follows a young man named Eric Draven who returns from the dead to avenge the murder of his fiancée, Shelley Webster, at the hands of a gang. The black-and-white panels drip with anguish, as Eric, face painted in a sinister scowl, stalks the rainy streets of a retro-noir city.

The film version, released in 1994, took this vision to the masses and became a cult classic. Under the eye of Australian director Alex Proyas, and starring Brandon Lee – son of 70s Kung Fu legend Bruce Lee – as bloodthirsty antihero Eric, it plugged into the zeitgeist, riding on the coattails of the emerging wave of industrial bands and playing a part in a 90s goth revival.

But *The Crow* also became infamous for a tragic event: Brandon Lee was killed during filming, due to an improperly loaded stunt gun, two weeks before he was due to get married.

"IT PUSHED DARK FASHION INTO THE MAINSTREAM"

***THE CROW* CAME OUT AS INDUSTRIAL MUSIC WAS EXPLODING, NOTES CREATOR JAMES O'BARR**

The original comic book itself was born out of tragedy. James wrote it to help him get to grips with his own grief; his fiancée was killed by a drunk driver while they were still in high school.

"She was the polar opposite of me. I was dark and moody and sullen and hostile and prone to aggressiveness, and she was pure sunshine and happiness," he recalls today. "My life was changed irrevocably, in one instant, for no real good reason. All those negative traits in me were amplified after that."

Following the loss of his fiancée, James enlisted in the military and was posted to Berlin. It was 1978, when the wall still divided the city, at the height of the Cold War. He yearned for a routine to block out his misery: to be told when to get up, when to dress, when to march. Yet the monotony and isolation of life in the Marines only drove him further into his own head.

"I became big and strong and physically imposing, but the desired effect was not reached," he remembers. "In fact, it was probably amplified a little more because I internalised it rather than speak out about it. Luckily, I had art as therapy."

He began creating *The Crow* in 1980, at the same time as he discovered the downbeat post-punk and goth bands coming out of England – Joy Division, The Cure, The Comsat Angels and Bauhaus. He drew Eric Draven as that band's singer, Peter Murphy, with a touch of Iggy Pop. The dank streets of Berlin also fed into his work.

"The populace was either angry about the outcome of World War II, or they were ashamed," he says. "It was on everyone's face, but it was not spoken of. In six years, I don't have any recollections of the sun ever shining. It was a good visual analogy to the post-punk and darkwave stuff that I was listening to."

After six years in Berlin's darkness, James's dad passed away, and he was reassigned to Michigan in 1984 to take care of his mother. Three years later, he got a job at the Ford dealership in Detroit, working on cars by day and drawing until two in the morning. *The Crow* was picked up by a local publisher and enjoyed a small run.

The Crow comic book came out in 1989 and became a cult success, though not enough for James to give up his day job. He was still working at Ford in 1992 when Hollywood showed interest in turning it into a film, and welcomed the idea of extra money. He thought the hyper-violence and intense romance would put people off adapting it, but Tim Burton's *Batman* had found enormous worldwide success, and studios were hoping to cash in with similar projects.

Brandon Lee was a rising star in Hollywood. Good-looking and charismatic, he had enjoyed moderate success with 1992 action film *Rapid Fire*, but was keen to step out of his father's shadow and prove he could do more than fight scenes. At 28 years old, he had a bright future in front of him, and he was due to be married a few weeks after filming.

The cameras began rolling in early 1993. James had initially been sceptical of Brandon as Eric, thinking the actor "too sweet" to play the vengeful role, but was won over when he saw him in the distinctive make-up and leather pants. James, who was on set most of the time, was struck by Brandon's humility.

"The whole film was shot at night in miserable conditions, in freezing rain," he explains. "So in between takes, everyone would go huddle around a 50-gallon oil drum that was filled with wood, and start a fire to get warm, like vagrants do. A lot of the crew had brought their kids with them, and instead of going back to his trailer, Brandon would go over and spend time with them. He was personable, charming and genuine."

On March 31, 1993, tragedy struck. Brandon was ➤

No doubt channelling the spirit of his famous father

When it comes to tales of love and revenge, *The Crow* takes some beating

filming a scene where Eric is shot and killed in his apartment, but when the take ended, the actor didn't get up. The tip of a dummy .44 slug had become jammed in the barrel of the gun, and the force of the blank had sent it into his abdomen. He was rushed to hospital, but surgery could not save him from the injuries.

Alex Proyas, traumatised, flew home to Australia for a month. James was on a promo trip in Detroit when he heard the news. He couldn't bring himself to return.

"It felt amazing to be on the set and seeing the things I had drawn come to life," James recalls. "But with Brandon's death, it was kind of like I fell back into that place I was when I initially began it. It's a love story, but it's couched in pain."

Rumours began to fly; Brandon had been killed on the lot, in a mysterious circumstances, echoing his father's passing. Bruce had died of a brain swelling shortly before the release of 1973 breakthrough *Enter The Dragon*, though the coroner had declared it 'death by misadventure', fuelling theories that he was the victim of the mob or a demonic curse.

With permission from Brandon's fiancée and family, the crew returned to work two months later and finished the film in his memory. Aside from some script changes, they leaned on effects company Dream Quest to bring their vision to life, adding $8million to the $15million budget. Dream Quest used then-cutting-edge techniques to create seven new scenes, comprising 52 shots. In two cases, they digitally superimposed Lee's face onto a body double. The footage of Brandon's death was destroyed.

When *The Crow* was released in May 1994, it was a surprise hit, becoming the Number One film at the box office on its week of

SYMPHONIES OF DESTRUCTION

THE TOP 10 ALBUMS OF 1994

CANNIBAL CORPSE
The Bleeding
Death metal was on the wane by '94, but no one told Cannibal Corpse: their killer fourth album added brains to the blood and gore.

EMPEROR
In The Nightside Eclipse
Black metal's leading lights grew up quickly: their debut album brought symphonic ambition to the crepuscular murk.

KORN
Korn
The album that jumpstarted the nu metal revolution sounded like nothing that had come before it. Its influence can still be heard today.

KYUSS
Welcome To Sky Valley
If *Blues For The Red Sun* drew the stoner rock blueprints, its expansive follow-up tore them up. The trippiest metal album of the decade.

MACHINE HEAD
Burn My Eyes
As metal started to wilt, Robb Flynn's Bay Area 'bangers arrived to give it a serious shot of adrenaline. A major new force had arrived.

The Crow's visuals inspired a generation of black-clad goth legions

release, and grossing more than $50million domestically. Critics praised its dark visuals, although some felt it borrowed too heavily from existing films and wouldn't have amounted to anything if it weren't for fate's cruel hand. 'Were it not for Brandon Lee's death… the movie itself would be little more than your basic heavy-metal occult revenge thriller, complete with rain-swept futuristic dreamscapes right out of *Blade Runner* and *Batman*,' read one review in *Entertainment Weekly*.

Despite the ghoulish intrigue surrounding its conception (there had been a string of minor accidents on set even before Brandon's death), much of its success was down to timing – alternative culture was bubbling below the surface, and it exploded with the movie, which was accompanied by a zeitgeist-capturing soundtrack featuring the likes of The Cure, Nine Inch Nails and Stone Temple Pilots.

"It hit the American market just at the right time, where people were discovering post-punk – or what was called industrial in America," says James. "Things were happening with the music and the dark fashion, and then *The Crow* came out and pushed it into the mainstream. So now you were cool to be wearing eyeliner, whereas you were a freak two years earlier."

"HE KILLED OUT OF LOVE AND REVENGE"

CHRIS MOTIONLESS EXPLAINS WHY ERIC DRAVEN IS SUCH A STRONG CHARACTER

The cultural climate may have shifted during the last 23 years, but *The Crow*'s legacy has endured in everything from the appearance of pro-wrestler Sting, to Rammstein's painted faces in the *Mein Land* video, to the clothing on the shelves of Hot Topic, to the imagery of bands such as Motionless In White. Singer Chris Motionless saw the film in 2001, when he was 15, and beginning to immerse himself in goth and metal. His band have a song called *Devil's Night*, and Eric's look has long influenced his style.

"I think the aesthetic has loomed over my presence as a person for a long time," he says. "I've circulated between four tried-and-true looks I've always loved, but the 90s one always seems to pull me back, because it's the earliest influence. I think the strong, passionate love story is what really attracts people to *The Crow*. People were OK with him killing these people because it was out of love and revenge."

The Crow spawned a series of forgettable sequels, but an upcoming remake from British director Corin Hardy, with Jason Momoa rumoured to be playing Eric, is set to revive it for a new era. Yet the legacy of the original film – and the comic book – lives on.

MEANWHILE, IN THE REAL WORLD…

EVERYTHING ELSE THAT HAPPENED IN 1994

HEADLINES
Sony launch the groundbreaking PlayStation games console… The Channel Tunnel opens between Dover and Calais… Metallica, Nine Inch Nails and Green Day play to 350,000 at Woodstock '94 on the 25th anniversary of the original hippie festival… Aerosmith become the first band to give away a song free on the internet with *Head First*…

CHARTS
Sweaty stadium rockers Bruce Springsteen and Bryan Adams dominate the charts, but hats off to Rednex, whose techno-bluegrass single *Cotton Eye Joe* remains one of the worst novelty hits of the decade, if not all time. (It's stuck in your head now, isn't it? Sorry.)

HERO
Comedian Bill Hicks. His life is cut short by pancreatic cancer, though his genius remains in his recordings.

MOVIE
Quentin Tarantino's *Pulp Fiction* becomes one of the greatest films of the decade… Kevin Smith's no-budget comedy, *Clerks*, introduces the world to stoned duo Jay & Silent Bob…

VILLAIN
OJ Simpson, the former American Football star-turned-comedy actor, is accused of killing his ex-wife and a friend. He is later found not guilty.

TV
Comedy legend Chris Morris's genius TV news spoof *The Day Today* introduces the world to a sports reporter by the name of Alan Partridge… Lightning-paced sketch show *The Fast Show* launches a thousand catchphrases… Cult US cartoon *The Tick* corners the market in brilliantly surreal weirdness…

RIP
Nirvana frontman Kurt Cobain (suicide)… Hole bassist Kristen Pfaff (heroin overdose)…

WTF?
Self-proclaimed King Of Pop Michael Jackson marries Lisa Marie Presley in one of the decade's weirdest weddings. Unsurprisingly, they divorced two years later.

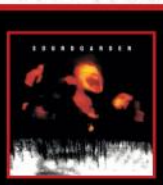
INSET: SHUTTERSTOCK

MAYHEM
De Mysteriis Dom Sathanas
BM's boldest album was overshadowed by the death of mainman Euronymous. Sinister and menacing, this was a fitting epitaph.

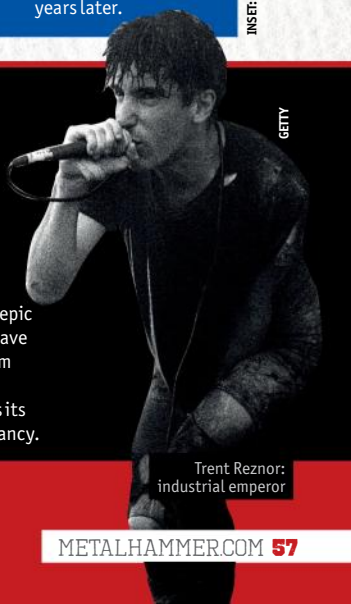
MEGADETH
Youthanasia
Dave Mustaine's first shameless tilt at radio airplay, but it had the ballast to back it up. Their last truly great album for more than a decade.

NINE INCH NAILS
The Downward Spiral
The point where Trent Reznor went from snotty electro-punk to industrial metal emperor. One man's fucked-up mind has never sounded so cool.

PANTERA
Far Beyond Driven
The follow-up to *Vulgar Display Of Power* made its predecessor sound like Mr Blobby. Still the heaviest album to reach Number One in the US.



SOUNDGARDEN
Superunknown
The grunge pioneers' epic fourth album finally gave them their mainstream breakthrough. Chris Cornell's death tinges its greatness with poignancy.



GETTY

Trent Reznor: industrial emperor

1995 IN FOR THE KILL

With fourth album *Slaughter Of The Soul*, Swedish legends At The Gates lashed brutal riffs to razor-sharp melodies, laying down a template for future generations

WORDS: DOM LAWSON

At The Gates in 2016: reunited and as awesome as ever

SYMPHONIES OF DESTRUCTION

THE TOP 10 ALBUMS OF 1995

AT THE GATES
Slaughter Of The Soul
The pinnacle of the Gothenburg sound and the album that launched a thousand imitators – even if no one has come close to the original.

DEFTONES
Adrenaline
Deftones were the thinking person's nu metal band right from the start, and their debut album was smart, inventive and utterly unique.

DOWN
NOLA
Down were more than just Phil Anselmo's side-project: their dope-smoke-wreathed grooves were where his heart really lay.

FAITH NO MORE
King For A Day, Fool For A Lifetime
Under-appreciated at the time, *King...* has aged brilliantly. FNM were the 90s' most inventive band – listen to this for proof!

FEAR FACTORY
Demanufacture
Man met machine on Fear Factory's breakthrough record – a bleak view of a dystopian future that hit home with the force of a piston factory.

It's May 8, 2008. At The Gates are taking the stage in Osaka, Japan. It's their first time playing the country – and their first show since splitting 12 years earlier. They open with the title track from their fourth album, *Slaughter Of The Soul*, which begins with a churning, disjointed riff that stops, suddenly, before frontman Tomas 'Tompa' Lindberg bellows a ferocious, "Go!"

In Osaka, where audience interaction is far from guaranteed, the entire crowd shouts it with him. That, bassist Jonas Björler thought at the time, had never happened before.

"When we reunited in 2008, those shows were amazing," he says. "That was genuinely the greatest response we'd ever had. We got goosebumps. It was overwhelming to see how much people loved the songs we'd written all those years ago. But it all happened by word of mouth when we were busy doing other things. You can't complain about making a record that people say is a classic. But the hype didn't start until two years after we'd split up!"

Slaughter Of The Soul is now firmly established as one of the most influential metal albums released during the 90s. The so-called 'Gothenburg sound' has become such a ubiquitous part of modern metal's sonic vocabulary that few would dispute At The Gates' status as pioneers.

Back in the early 90s, however, the Swedes were simply one of many aspiring underground death metal bands exhibiting a cheerful disinterest in mass appeal. When the band recorded their debut EP, *Gardens Of Grief*, they had only been playing their instruments for a year or so, and while grimy early albums such as 1993's *With Fear I Kiss The Burning Darkness* will always have their advocates, they offered scant evidence that the band were about to morph into an epoch-shattering, cutting-edge machine.

That all changed after the departure of original guitarist Alf Svensson in '93, and the passing of the songwriting mantle to the band's other six-stringer, Anders Björler, Jonas's twin brother, for third album *Terminal Spirit Disease*.

"Alf used to bring in all the really weird, twisted stuff," the bassist recalls. "But then Anders took over the songwriting, or at least 90% of it.

Death metal hits? Yeah, we'll drink to that!

We could hear some new influences straight away. On *Terminal Spirit Disease* there were some easier song structures, and we felt at that point that we knew the path we were going to head down. The old stuff was cool, but we really wanted to make our sound more accessible. We wanted to write death metal hits, ha ha ha!"

"WE WANTED TO WRITE DEATH METAL HITS!"

AT THE GATES DELIBERATELY MADE THEIR MUSIC MORE ACCESSIBLE

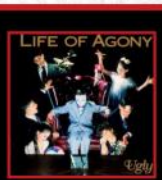
Recorded early in 1995 at Studio Fredman in Gothenburg, and overseen by noted producer Fredrik Nordström, *Slaughter Of The Soul* was At The Gates' first album for new labelmasters Earache Records, home to many of the Swedes' own favourite bands, including Morbid Angel and Carcass. Signing to Earache was undoubtedly a commercial step up for Jonas and his bandmates, but they felt no pressure to make a particular type of metal album.

"Those songs, those riffs, those performances, it was all just a big coincidence," Jonas grins. "I am pretty certain we didn't have a plan. I guess we had all progressed as musicians, but we were still pretty inexperienced in the studio. The truth is that we were writing easier songs, and it's much easier to make it sound tight when the songs are simpler!"

The one member of ATG that didn't have the easiest time during the recording process was drummer Adrian Erlandsson.

"When Adrian put down the drums for [album opener] *Blinded By Fear*, he had a *serious* nosebleed. He had been working for 12 hours in the forest, cutting down trees and stuff. So it was a hard recording for him. He was the only one with an outside job! But when you're a Swedish metal drummer, you have to cut down trees to make your own drumsticks, ha ha ha!"

Given its reputation today, you would be forgiven for assuming that *Slaughter Of The Soul* was an instant success upon its



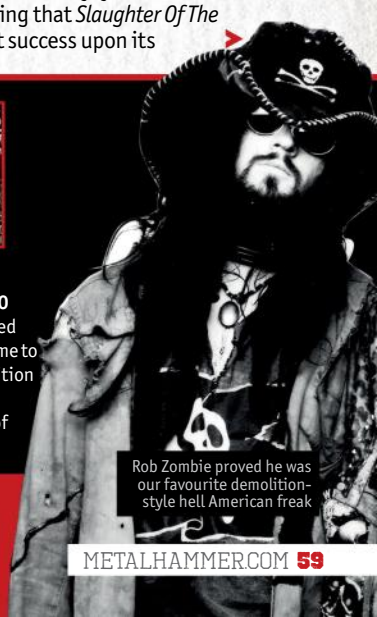
LIFE OF AGONY
Ugly
Streetwise hardcore kid Keith Caputo channelled his inner pain on LOA's second album – and there was a *lot* of it. A masterpiece of cathartic misery.

MESHUGGAH
Destroy Erase Improve
The point where they perfected the formula... and it was magnificent. *Way* ahead of its time, the rest of the world is still playing catch-up.

MONSTER MAGNET
Dopes To Infinity
Acid-spiked riffs and Dave Wyndorf's mind-melting worldview combined on MM's nuclear-powered trip through the cosmos. Trans-dimensional stoner metal!

PARADISE LOST
Draconian Times
90s British metal bands lagged behind their US and Euro counterparts. With this commercial breakthrough, PL proved they could step up.

WHITE ZOMBIE
Astro-Creep: 2000
Rob Zombie's crazed B-movie vision came to stadium-sized fruition on his band's final album. A helluva of a way to bow out.



Rob Zombie proved he was our favourite demolition-style hell American freak

1995: ATG outside London store Metalhead, where they were doing a signing and taking it all very seriously indeed

release in November 1995. However, despite glowing reviews in the metal press and the enhanced profile partially provided by the move to Earache, the metal world of the mid-90s was not quite ready to proclaim the album an era-defining masterpiece. Worse, the band were about to fall apart before they'd even achieved lift-off.

"The reaction was not instant at *all*," Jonas sighs. "We had some good press, of course, and a lot of journalists loved the album from day one, but we couldn't get the fans on board straight away. We didn't do *any* headline tours. Eventually, we started to get offers for headlining stuff, but then Anders quit the band. We'd been on the road for five months straight and he was just worn out. It wasn't a great situation and we were all upset about it, but that was that."

"Over the years we started to have a lot of communication with fans that had never seen us play the first time round because they were only eight or nine years old back in '96," Jonas notes. "It grew via word of mouth, and eventually it was obvious that a lot of people were interested in seeing us play. When we did the reunion thing in 2008, it was just a simple plan for that summer and nothing else, but it was so much fun that we thought we might as well continue. Give the people what they want, right?"

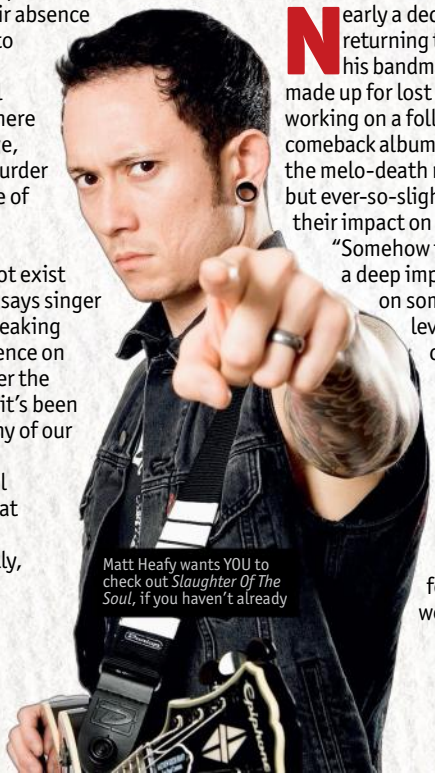
"TRIVIUM WOULD ABSOLUTELY NOT EXIST WITHOUT IT"

***SLAUGHTER OF THE SOUL* BIRTHED THE NEXT GENERATION OF METAL BANDS**

As a result of their untimely split, At The Gates were conspicuous by their absence as *Slaughter Of The Soul* began to steadily exert its allure on the burgeoning 21st century metal scene, particularly in the US where bands such as Killswitch Engage, Trivium and The Black Dahlia Murder made no bones about their love of the album and their debt to its game-changing sound.

"Trivium would absolutely not exist without *Slaughter Of The Soul*," says singer Matt Heafy. "It was a groundbreaking record and it was a direct influence on the music Trivium has made over the years, and still to this day, and it's been an indirect influence on so many of our other favourite bands, too."

This new generation of metal kids got their chance to see what all the fuss about when At The Gates reformed in 2008. Initially, it was supposed to be just for one summer tour.


Matt Heafy wants YOU to check out *Slaughter Of The Soul*, if you haven't already

Nearly a decade on from returning to action, Jonas and his bandmates have more than made up for lost time. Currently working on a follow-up to 2014's comeback album, *At War With Reality*, the melo-death masters are proud but ever-so-slightly bemused about their impact on the metal world.

"Somehow that album made a deep impression on people, on some psychological level," Jonas concludes. "You sit in your bedroom and write riffs and what comes out comes out, you know? But it's a great record and if people still have strong feelings about it, we'll take that!"

It's left to Matt Heafy, ever the student of heavy music's nuts and bolts, to explain how and why At The Gates broke the mould on *Slaughter Of The Soul*.

"That album can be vicious, intense and brutal, but it delivers that intensity while shrouded in catchy, dark melodies. The beautiful thing that those Swedish metal bands brought to the global scene is turning the melodies that other bands would be playing as lead guitar lines, like Iron Maiden do, into *rhythm* guitar lines. At The Gates is a band whose riffs you can hum! That's why I think *Slaughter Of The Soul* is an essential part of any serious metal musician's vocabulary." ✠

MEANWHILE, IN THE REAL WORLD...

EVERYTHING ELSE THAT HAPPENED IN 1995

HEADLINES
One hundred and sixty-eight people are killed after white supremacist Timothy McVeigh detonates a bomb at a federal building in Oklahoma City... Actor Hugh Grant is arrested after being caught 'in flagrante' with a sex worker in Los Angeles... Stone Temple Pilots singer Scott Weiland is busted for possession of heroin in Pasadena, California...

MOVIES
Twisty, audience-baiting *The Usual Suspects* comes complete with the mother of all holy-shit-we-totally-did-not-see-that-coming finales... The majestic *Toy Story* becomes the greatest kids' film for adults until, well, *Toy Story 2*.

TV
Vic Reeves and Bob Mortimer's *Shooting Stars* rips the piss out of game shows everywhere... 'Drink! Feck!' – three dissolute Irish priests served up an instant sitcom classic in *Father Ted*... Comedian David Cross and Bob 'Better Call Saul' Odenkirk's *Mr. Show* becomes the best American sketch show of the 90s...

CHARTS
Among the biggest singles of the year are by Coolio (*Gangsta's Paradise*), Take That (*Back For Good*) and Shaggy (*Mr Bombastic*). If you don't know all the words to at least one, you weren't there.

HERO
Blaze Bayley – if only for having the brass balls to replace Bruce Dickinson as the frontman in Iron Maiden. He tried his best, bless him...

VILLAIN
John Doe, the serial killer in David Fincher's crime drama-cum-seriously-fucked-up psychological drama *Se7en*. Yes, we know he's a fictional character but... DON'T OPEN THE BOX!

RIP
Skinny Puppy keyboard player Dwayne Goettel (heroin overdose)... Blind Melon singer Shannon Hoon (cocaine overdose)... former Helloween drummer Ingo Schwichtenberg (suicide)....

WTF?
President Bill Clinton indicates that the legendary Area 51 exists, to the joy of tinfoil-hatted conspiracists everywhere. It's official – aliens do exist. Possibly...

red essential

VISIT OUR ONLINE STORE WITH OVER 20.000 ITEMS – SPECIAL EDITIONS, CDS, VINYL, DVDS, MERCHANDISE: WWW.NAPALMRECORDS.COM!

FACEBOOK.COM/ NAPALMRECORDS

DOWNLOAD THE FREE NAPALM APP FOR BOTH IPHONE AND ANDROID!

STAMPEDE PRESS U.K.
MUSIC PROMOTION - ARTIST SUPPORT - CONSULTATION
Email: info@stampedepressuk.com
Website: www.stampedepressuk.com
@StampedePressUK

THE 90s ISSUE 1996

Clown in the early 'Knot days. Amazingly, they've only got stranger and scarier since...

1996

FEEDING THE BEAST

When a masked band of misfits released a demo album named *Mate. Kill. Feed. Repeat.* back in '96, few could have predicted the oncoming storm

WORDS: DAVE EVERLEY

GETTY

The band's first official press shot, with Corey now in tow, and Josh Brainard at the back

Shawn 'Clown' Crahan can remember the point when he knew that all the blood, sweat and pain that he'd invested into Slipknot had paid off.

It was the end of May 1999 and the band were playing that year's Ozzfest, sandwiched between industrial-metal heroes Static-X and rap-rock B-listers (hed)p.e. on the second stage. Their self-titled album was a month away from release, but the buzz surrounding this masked-and-boiler-suited nine-piece from the Midwestern backwater of Des Moines, Iowa was growing louder by the day.

"We used to watch people running from watching a main-stage band to come see this new thing called Slipknot on the second stage," says Shawn today. "I remember them sprinting to get there. I knew it was the punch in the face the whole fucking world was waiting for."

The album that emerged swinging and screaming into the world a month later would launch Slipknot into orbit, but it was far from the beginning of the story. It wasn't even their first record. That had come three years earlier, in 1996, back when they had a completely different singer and a discernibly different sound. Their debut album, *Mate. Feed. Kill. Repeat.*, might not have changed the world like its celebrated follow-up, but without it, what came afterwards – for Slipknot and for metal – would have shaped up very differently.

Like most mid-sized cities across the US, Des Moines has its own musical ecosystem. Back in the late 80s/early 90s, thrash and death metal ruled the handful of clubs that put on rock gigs, and the bands that formed and fell apart were made up from a hardcore cast of local musicians.

Anders Colsefni was one such musician. He'd started playing drums in fourth grade, and by 1990 he was a member of Vexx, a local band that also featured LA transplant Paul Gray on bass.

"Paul was my biggest influence when he came into the band," says Anders today. "He brought the knowledge and the enthusiasm, and he was the most social of all the people on the metal scene. He was the sort of person who, when he got his meagre paycheck from working at the gas station, would go down to the bar and spend it all buying people drinks. He was loved around that scene."

"WE'D JUMP OFF ROOFS AND ALMOST DIE"

CLOWN RAN WITH A RECKLESS CROWD IN THE DES MOINES SCENE

Shawn Crahan was another face on the Des Moines scene. His band, Heads On The Wall, played heavy alternative rock that drew on Jane's Addiction, Primus and Helmet. "The first night we played with them, Shawn threw a bunch of 80s albums into the audience and told us to break them," says Anders. "Journey, stuff like that. He also threw out *Sailing The Seas Of Cheese* by Primus, unopened. He said: 'Don't break that.' I still have it."

The two men were similar in looks, physique and worldview – "We had the same kind of dark, anti-social way of looking at things," says Anders – and they inevitably gravitated to each other. By the end of 1992, they were discussing making music together.

"We got talking: 'Hey, do you want to try something with drums – just beat on them?'" says Anders. "We got together and put on some moody lighting and started jamming, getting away from what people normally did."

The very first song they wrote together was one that eventually gave the band its name: *Slipknot*. Another early track was *Painface*, its name stemming from an act of physical violence that presaged one of the things the band would become notorious for.

"Painface was a term Shawn and I came up with before we even got the band together," says Anders, who doubled up on percussion and vocals. "We were coming up with samples. One of the things he wanted me to do was record me punching him. I'd say, 'Show me your pain face', he'd go, 'No', then I'd punch him. That was his weird little thing."

"Let's just say that I provided how people felt at that time in life," says Shawn. "We ran with a serious crowd. We'd jump off roofs or off bridges into water, knock the wind out of ourselves and almost die. We lived very aggressively because that's who we were."

With Paul Gray and guitarist Patrick Neuwirth onboard, the band recorded a demo tape, later christened *The Basement Sessions*, in April 1993. A second tape followed a month later, but by the end of the year the project had fizzled out.

It would be almost two years before Anders and Shawn reunited to give it another shot. They persuaded Paul Gray to come back to Des Moines from LA, where he had relocated, and brought in guitarists Donnie Steele and Josh Brainard. Joey Jordison, former drummer with thrash band Modifidious and the night manager of a gas station, signed up to provide extra firepower.

This new entity made its live debut on December 4, 1995, under the name Meld. The gig, put together as a showcase by local recording studio SR Audio, was held in the basement of Des Moines club The CroBar. "There weren't an awful lot of people there," says Anders with a laugh. The band entered ➤

Paul Gray: the drinks were usually on him

GETTY

SR Audio's studio to begin work on the songs that would make up *Mate. Feed. Kill. Repeat.* Soon after, on Joey Jordison's recommendation, they renamed themselves after the very first song Anders and Shawn had written: Slipknot.

The band's name wasn't the only thing that had changed. Shawn had come up with the idea of wearing a mask for performances, while Anders opted for electrical tape wrapped around his head.

"Shawn and I were in the studio creating samples for the end of *Mate. Feed. Kill. Repeat.*," says Anders. "For one of the samples at the end of *Killers Are Quiet*, I wrapped duct tape around his head and we recorded me ripping it off. He looked distorted and mutated with the tape. I thought, 'That's cool – I'll do that onstage.'"

Their first gig as Slipknot was on April 4, 1996 – Anders remembers the date, as he'd been a pallbearer at his grandmother's funeral that day. Many of the familiar elements of later Slipknot shows were already in place, not least the air of violent intimidation that surrounded the band.

"We came in through the front and walked through the crowd, just dead-cold staring at people like we didn't know they were there," he says. "We got onstage and shocked the hell out of everybody. Sprayed sparks all over the place. I was cutting myself with a razor, bleeding all over the place. It looked pretty violent. For me, it was an extremely emotional experience."

If Slipknot's early live shows were a form of catharsis, then recording the album was a different matter. Anders describes the experience as "a grind".

"We were trying to make a sound that hadn't really been made yet," he says. "We would come up with these incredible, bone-crushing sounds, but then you'd play it on a regular stereo and it would just fart everything out."

Nailing their wall of noise wasn't the only thing that prolonged the recording process. There were creative tussles, departures (Donnie Steele quit, due to his Christian beliefs jibing with the songs' subject matter), not to mention mounting debt. Some reports put the cost of recording the album at $40,000. Anders says it was closer to $16,000 – significantly less, but still a hefty amount for a bunch of broke musicians with families to support.

"It was Shawn with his credit cards that got that album made," says Anders. "And him buying the Safari Club and turning it into our home club, that brought money in there."

The Safari Club played an important part in Slipknot's development. Originally a blues bar

SYMPHONIES OF DESTRUCTION

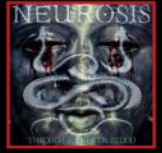
THE TOP 10 ALBUMS OF 1996

CRADLE OF FILTH
Dusk... And Her Embrace
Cradle's decadent, distinctly British take on black metal reached fruition on their second album. The starting point for what came afterwards.

CORROSION OF CONFORMITY
Wiseblood
The culmination of their journey from hardcore snarlers to Southern-rock-infused metallers. Nice Papa Het cameo, too.

IN FLAMES
The Jester Race
The Swedes recruited Anders Fridén for their classic second album, proving the Gothenburg Sound was no mere flash in the pan.

METALLICA
Load
Newly shorn and sporting eyeliner, Metallica backed off further from thrash metal here. Their most controversial album – and their most underrated.



NEUROSIS
Through Silver In Blood
Former 80s crust-punks turned percussive, hypnotic sonic assault, and this was their pinnacle: metal reinvented as tribal ritual.

Slipknot OGs Joey and Clown bringing the weird

named Baggs, Crahan had earmarked it at as the focal point for the band.

"I wanted somewhere in Des Moines for us to play regularly, and it was perfect. I knew the owner, and every time Slipknot played, I'd go in and clean it. One day, he looked at it and said, 'I'm tired of coming down here and watching you clean my place. I'm thinking of opening another bar. Why don't you just buy the motherfucker?'"

Shawn pulled together the money with help from his parents. The rest of the band gave Clown money towards their share of the debt whenever they could. Anders paid off his part by pouring sand and concrete into the basement of the club and helping keep the club's books.

Slipknot finished the record in late summer, seven months after they started it. Today, Anders Colsefni still sounds emotional when he recalls the first time he heard it in full.

"I WAS BLEEDING ALL OVER THE PLACE"

ANDERS USED TO CUT HIMSELF WITH RAZOR BLADES ONSTAGE

"I thought that we were going to be touring with Slayer someday," he says. "I really felt we had something that was gonna hit it. I'm actually getting goosebumps thinking of it now."

Mate. Feed. Kill. Repeat. was released on October 31 that year – Halloween. Just 1,000 copies were pressed (original copies can fetch $700+ on eBay). While the song *Slipknot* – later reworked as *(sic)* – was more indebted to thrash and death metal, and *Do Nothing/Bitchslap* even took a detour into funk-metal territory, the 10-minute percussive barrage *Killers Are Quiet* and early versions of *Tattered And Torn* and *Only One* are still recognisable as Slipknot in all their confrontational glory. It was no coincidence that the album's initials read like an abbreviation of 'Motherfucker'.

The opus instantly pushed Slipknot to the forefront of Des Moines' metal scene. The only other serious competition were alt-rockers Stone Sour, the band featuring future Slipknot guitarist Jim Root and singer Corey Taylor. "They were a different style," says Anders. "Corey was a singer, I was way more growly. We beat them in a Battle Of The Bands once. But competition and all that stuff? I think it's a bunch of bullshit."

From their base at the Safari Club, Slipknot built a dedicated local following. Shows featured the Clown-masked Crahan and a wolfskin-loincloth-and-duct-taped Colsefni shooting sparks from their instruments, before the latter unleashed his death growls on a stunned audience. As word of their shows spread, they came to the attention of Roadrunner Records, and subsequently Korn producer Ross Robinson.

"Him and his manager came to my house on a Friday to watch pre-pro [pre-production],

MEANWHILE, IN THE REAL WORLD...

EVERYTHING ELSE THAT HAPPENED IN 1996

HEADLINES
A sheep nicknamed Dolly becomes the first mammal to be cloned... A 17-year-old fan is crushed to death at a Smashing Pumpkins gig in Dublin... The cultural phenomenon that is Pokémon is launched on an unsuspecting universe via a pair of video-games... Alice In Chains play their final gig with singer Layne Staley, who subsequently retreats from public life.

HERO
Ozzy Osbourne, who launches the first Ozzfest as a two-day festival held in Phoenix, Arizona and Devore, California. The bill features Slayer, Danzig, Biohazard, Sepultura, Fear Factory and... er, Narcotic Gypsy (don't worry, we don't remember them either).

MOVIE
Robert Rodriguez's brilliantly trashy vampire epic, From *Dusk Till Dawn*, complete with legendary strip bar Titty Twister, is released... Wes Craven's ace post-modern horror *Scream* becomes the movie that launched a thousand masks.

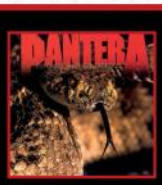
TV
It's official: there are no good new TV shows on in 1996. The world has to make do with bleedin' *Friends*.

CHARTS
All-conquering girl band The Spice Girls shoot to fame with their first single, *Wannabe*, while footie anthem *Three Lions* is released in time for the Euro 96 championship. Not that it helped the England team much.

RIP
Sublime singer Bradley Nowell (heroin overdose)... Smashing Pumpkins keyboard player Jonathan Melvoin (heroin overdose)... Body Count drummer Beatmaster V (leukaemia).

VILLAIN
Axl Rose – at least according to Slash, who quits Guns N' Roses, leaving Duff McKagan the only other original member.

WTF?
Phil Anselmo overdoses on heroin following a Pantera gig in Texas. The singer claims he had become addicted to the drug following a back injury.



PANTERA
The Great Southern Trendkill
Tensions between a troubled Phil and his bandmates helped push the extremity levels on Pantera's last great album.

RAGE AGAINST THE MACHINE
Evil Empire
Rage's second album fanned the flames lit by their debut. Money men, arms dealers, shock jocks – all were in their sights.

SEPULTURA
Roots
The Brazilian quartet's breathtaking musical vision came to full fruition here. A glorious epitaph for the legendary Max Cavalera era.

TOOL
Aenima
Ritual magick, sacred geometry and the comedy of Bill Hicks combine on the prog-metal overlords' breakthrough album. Like nothing before or since.

TYPE O NEGATIVE
October Rust
Peter Steele fleshed out his band's grandiose vision on their fourth album – and wrote the perfect gothic pop song in *My Girlfriend's Girlfriend*.

ICONIPIX

Metallica went off on a massive tangent with *Load*. You either loved it or loathed it

Slipknot misunderstand the concept of a staring contest

Anders suggested to Clown: "Hey, do you want to try something with drums – just beat on them?"

then on Saturday they came to an all-ages show at the Safari Club on Saturday, about 575 kids there," says Shawn. "And Ross Robinson said 'yes' to working with us right there."

Slipknot's future looked bright, but there would be one major casualty of their ambition. In the summer of 1997, Anders Colsefni took his family to Minnesota for a week to visit relatives. When he came back to Des Moines, the band called him to a meeting at the bar.

"Roadrunner were worried about the growly vocals," he says. "They had been discussing bringing in Corey, and that's what happened. They had him record all over my vocal tracks at SR Audio. When I got to the bar, they just jumped and said, 'Hey, this is what we did – we want you to be back-up singer.' I was, like, [skeptical], *'OK...'*"

Anders stuck it out for a few more gigs, but he felt betrayed by his friends, especially after everything he'd put his family through – the rehearsals in his basement, the debt, everything. Opting to go out with a bang, he announced his departure onstage at a Slipknot show in December 1997.

"I didn't tell anybody, except my wife at the time," he says. "I shaved my eyebrows off and everything. When I got off the stage after I said it, Jim Root – who was the guitar player of Stone Sour – came over and gave me a huge, huge hug. 'Cos he understood."

"I understood how hard it was for him to go from being the lead singer in band that was very popular in Des Moines to just being the other percussionist," says Shawn Crahan. "Andy's got one of the best death growls you'll ever hear in your life, and I always wondered what that would have been like with Corey. And Corey wanted to do that. But it was a pride thing, no one was communicating, the dream was right on hand..."

He sighs at the memory. "It was very hard."

The departure of Anders Colsefni marked the end of the first chapter in the Slipknot story. It took him several months to get over the feelings of anger and betrayal, though today he's on good terms with his former bandmates.

"If I'd have stuck with it, I'd have a lot more money – I wouldn't have to worry about it like I do now," he says. "But at the same time, I'd probably be addicted to whatever drugs were available, 'cause I have the ability to become addicted to anything. So staying away from that stuff has probably kept me alive."

Anders formed a new band, Painface, after the song he wrote with Shawn. After they fell apart in the early 00s, he passed through other bands, before reactivating Painface a few years ago. Today, he has plans to write and record new songs under that name. He has another band, All That Crawls, with his son Josh. "That's acoustic stuff, mellow and sad," he says. "I don't like writing happy songs."

For Shawn and Slipknot, the journey's been more visible but still turbulent. The run of successful albums has been punctuated by periods of turmoil, reaching a nadir with the death of bassist Paul Gray in 2010 and the departure of Joey Jordison in 2013.

"I believed in Slipknot from the beginning," says Shawn now. "Every day I woke up, I felt like I had a purpose. I was 26 when I started the band, I had two kids at the time. But something called a dream was raising its head, and it felt amazing. And when that happens, you just don't let go of it."

"WE WERE TRYING TO MAKE A NEW SOUND"

***MATE. FEED. KILL. REPEAT.* WAS SLIPKNOT'S PLAYGROUND**

ON THE FRONTLINES

SEAN YSEULT

WHITE ZOMBIE, BASSIST

HOW DID THE 90s START FOR YOU?

"In New York City, we were playing with art noise bands like Pussy Galore and Live Skull and Rat At Rat R. We kind of transitioned somehow and starting playing with Cro-Mags and Biohazard. Then we got bigger and got signed to Geffen. Right after we made our record in New York City [*La Sexorcisto: Devil Music Volume One*], we packed up the van and moved to Los Angeles to be near the label, and that was '91. That was the 90s starting with a bang!"

ON THAT RECORD, *THUNDER KISS '65* BECAME A BREAKTHROUGH HIT. DID YOU KNOW IT WOULD DO WELL?

"Not really, but we knew it was a catchy riff. I tell you what, though, it wasn't like the record came out and then bam! we had this huge hit. We toured for a year and a half solid. And all of a sudden, thanks to MTV, thanks to Mike Judge and *Beavis And Butt-Head* and [*Headbangers Ball* presenter] Riki Rachtman, we got on heavy rotation. A lot of people say, 'Oh my god, you owe your fame to two cartoon characters!' But they liked the Butthole Surfers, they liked Iggy Pop, they liked us... we were keeping good company, I didn't mind!"

DID YOU HAVE ANY FAMOUS FANS?

"For a while I was hanging out with Al Jourgensen from Ministry. The first night we hung out in '94 or '95, we stayed over at [LSD guru] Timothy Leary's house. He'd answer the door and be like, 'Oh, can I get you a drink? A cocktail? Some weed, pills, uppers, downers, what do you need? He was like the perfect host. One of his favourite hors d'oeuvres was to take some weed and put it on a Triscuit cracker and put some butter on top and put it in the microwave. Apparently, the butter would heat up and activate the THC. And you can't say no to Timothy Leary with something like that."

YOU FAMOUSLY CO-HEADLINED WITH PANTERA IN 1996. HOW WAS THAT?

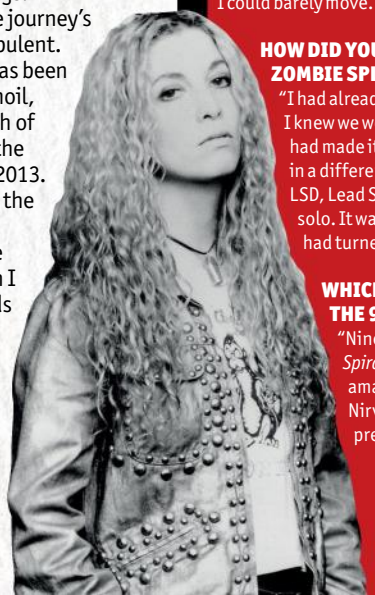
"Oh my god, that was the most insane tour of my life. Darrell and Phil were like big brothers to me. Darrell would get a roadie to go to the bank and get 20 dollars' worth of pennies. He'd come out onstage and *pour* them into my boots, and then I could barely move. It was hilarious."

HOW DID YOU DEAL WITH WHITE ZOMBIE SPLITTING IN 1998?

"I had already moved to New Orleans. I knew we were going to break up. Rob had made it pretty clear he wanted to go in a different direction – he kind of got LSD, Lead Singer Disease, wanting to go solo. It was kind of a bummer. We really had turned into a great band."

WHICH ALBUM SUMMARISES THE 90s FOR YOU?

"Nine Inch Nails' *The Downward Spiral*. But there were all these amazing bands – Soundgarden, Nirvana... the metal scene was pretty cool, I think."



BOXOUT WORDS: ELEANOR GOODMAN

Keith Flint: a twisted firestarter to strike fear into the hearts of MPs

GETTY

1997 RAVE NEW WORLD

By taking dance music into heavy new territories, The Prodigy started a fire under metal that burned so brightly, it couldn't be ignored

WORDS: MÖRAT

FRANK WHITE

Funny-looking guitars... it was all too much for some metallers

When The Prodigy began appearing in metal and rock magazines in the mid-90s, not everyone was happy. Letters pages were flooded with complaints. Subscriptions were cancelled. More than one death threat was issued by a disgruntled metal fan.

In hindsight, this reaction – while OTT – was perhaps understandable. In the early 90s, the band and the rave scene they emerged from was seen as the enemy. The antithesis of heavy music, it was the preserve of white-gloved button-pushers who would happily dance around a car alarm. The bottom line was simple: rock and dance did not mix.

All that began to change in 1994 with the release of The Prodigy's second album, *Music For The Jilted Generation*, which included a couple of rock-orientated tunes – *Their Law* and *Voodoo People*. But it wasn't until a truly incendiary Glastonbury performance in '95 that it became obvious that The Prodigy were morphing into something very special and utterly unique; a mad hybrid of rock and punk, hip hop and dance music, that had the ability to bring all these disparate tribes together. Even then, most fans discovered them more by luck than judgement.

And then, in March 1996, The Prodigy released their new single. Its incendiary title told you all you needed to know: *Firestarter*. Helped along by a video featuring vocalist/ringmaster of chaos Keith Flint bugging out in an underground tunnel, the single went straight to Number One, prompting questions in Parliament about the two-mohawked lunatic advocating arson. The Prodigy were too big to ignore – and rock fans started to get it.

"That's what you want, innit!" grins Prodigy founder/leader/genius Liam Howlett today, remembering the controversy. "But at the same time I thought, was there nothing else more important going on that they had to talk about my record? Get on with running the country, you cunts!"

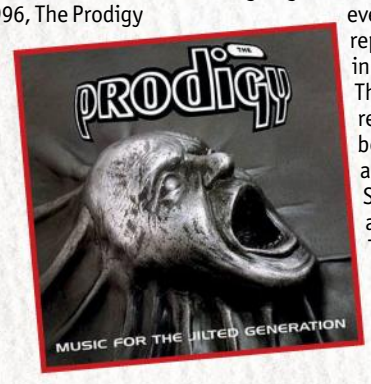
Despite the success of *Firestarter*, and its equally provocative follow-up singles *Breathe* and *Smack My Bitch Up*, there was still resistance from the more diehard quarters of the metal community. Some remained vehemently opposed to these upstarts imposing dance beats on 'their' music. For Liam himself, it was never quite as simple as The Prodigy becoming a rock band.

"I was into hip hop before The Prodigy started," he says, "and at that time it was quite noisy in its sound. If you listen to Public Enemy, it was loud, chaotic, a real 'fuck you' sound. Then when the east London breakbeat sound started happening, I heard that chaos and noise in those records, so I got drawn in."

Growing bored with hip hop, Liam started going to raves, but that, too, became stale, eventually feeling safe and repetitive. The Prodigy were in LA when Rage Against The Machine's debut was released, and had also been playing festivals alongside the likes of Suicidal Tendencies and Biohazard. Tired of playing to undiscerning ravers, The Prodigy wanted the rock crowd.

"GET ON WITH RUNNING THE COUNTRY, YOU CUNTS!"

LIAM HOWLETT WASN'T IMPRESSED WITH MPs QUESTIONING THE BAND'S LYRICAL CONTENT



ON THE FRONTLINES

BARNEY GREENWAY
NAPALM DEATH, SINGER

GOING INTO THE 90s, WHAT DID YOU EXPECT FROM IT?
"Well I joined the band in 1989, and to be honest we didn't have any expectations. All I wanted us to achieve was to do something to the best of our abilities and not be a carbon copy of other bands."

HOW ABOUT ON A PERSONAL LEVEL?
"I thought, 'This is great! I get to tour for a few years!' Little did I know we'd be sitting here nearly 30 years later still talking about it."

WHERE DID NAPALM DEATH FIT IN THE MUSIC SCENE IN THOSE DAYS?
"We were still finding our own feet as a band. We were thinking, 'What are we going to do? How are we going to carry Napalm forward and keep the sound of the band moving?' There really were no outside influences. We never looked over the garden fence, we were very single-minded about it."

HOW HARD WAS IT TO BE AN EXTREME METAL BAND DURING THE 90s?
"The mid- to late-90s were pretty tricky. You could go to some places where you'd previously got a good crowd and there would be 20 people there. We would never give less than everything we've got, but in the back of our minds we were worried. We just tried to plough through."

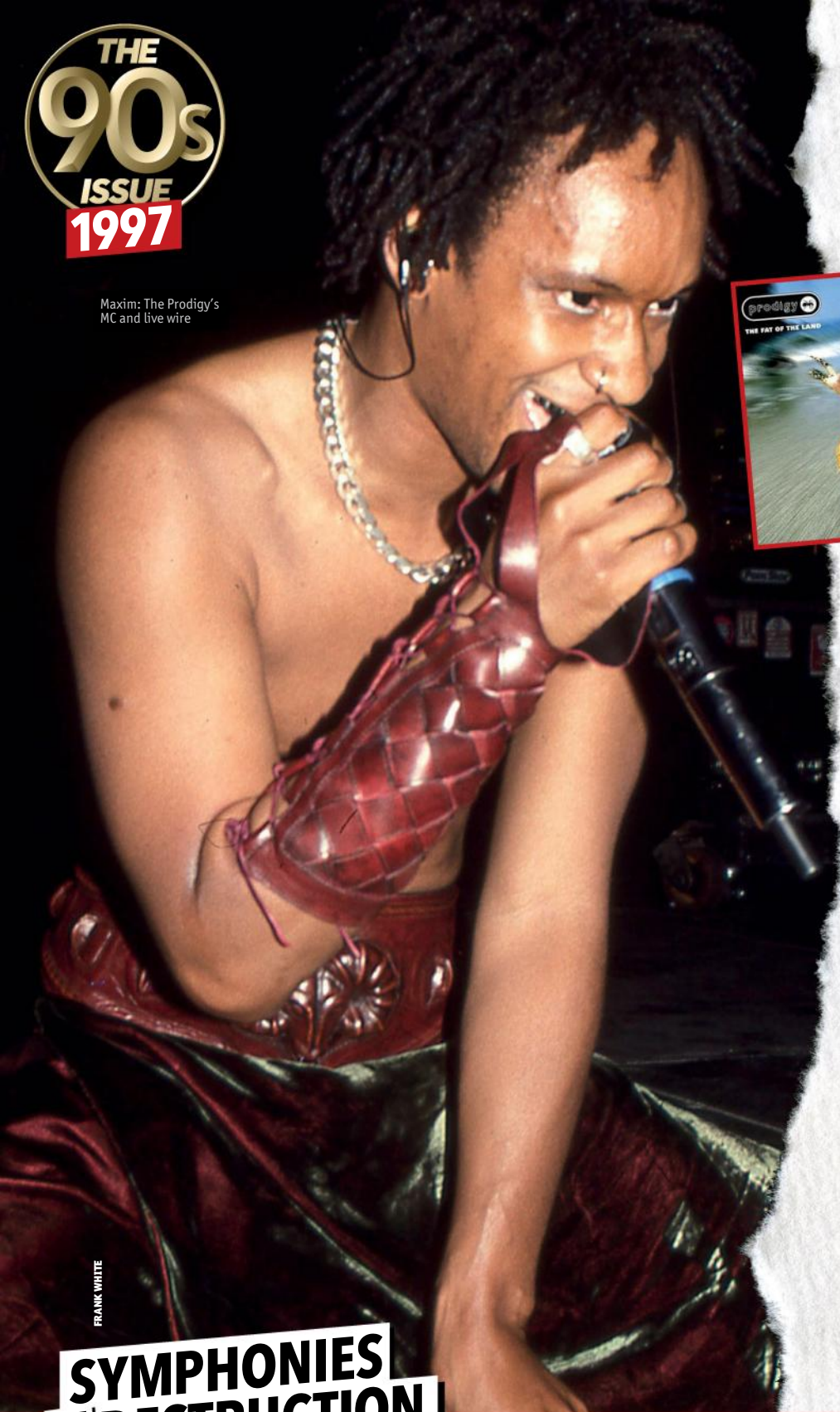
AS A POLITICALLY AWARE BAND, HOW DID YOU FEEL ABOUT THE RISE OF NEW LABOUR IN THE 90s?
"I understood it, but there was a huge separation in Labour at that time. They weren't pushing as much equality as they could have, so that was pretty disappointing. The whole 'Cool Britannia' thing was bollocks. Flags have never meant anything to me. It's about people, and if people are still suffering that's what matters – flags and symbolism are meaningless. It's happening now and it was happening then as well."

DID YOU EVER IMAGINE BACK THEN THAT YOU'D BE TEACHING A FORMER LABOUR LEADER HOW TO SING ONE OF YOUR SONGS ON RADIO 2?
"Well, just to say for starters, that Ed Miliband was actually a very pleasant man. He was genuinely interested in the band and we all found him to be an incredibly nice man. Could we ever have expected that? Not really, but it's the sort of thing, along with Glastonbury, that we are more likely to get asked to do these days. Those avenues really were just closed off to us in the 90s. So I think that's a positive thing."

WHAT IS THE ALBUM THAT BEST SUMS UP THE 90s TO YOU?
"I'd have to say that one was the first Today Is The Day album [*Supernova*, 1993]. We all thought that was a really interesting mix of noise, sludge and alternative rock."

BOX/OUT WORDS: STEPHEN HILL

THE 90s ISSUE 1997



Maxim: The Prodigy's MC and live wire

FRANK WHITE

SYMPHONIES OF DESTRUCTION

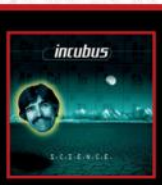
THE TOP 10 ALBUMS OF 1997

DEFTONES
Around The Fur
Deftones kept pace with Korn as nu metal pack leaders on album #2. And in *My Own Summer (Shove It)*, they turned in one of the year's great anthems.

ELECTRIC WIZARD
Come My Fanatics...
The misanthropic doom-mongers journeyed into metal's darkest places on their second record. Drugs may have been involved – and they were bad ones.

EMPEROR
Anthems To The Welkin At Dusk
Emperor's second album was the point at which black metal discovered its ambition. Where they led, everyone else followed.

FOO FIGHTERS
The Colour And The Shape
Forget today's stadium rock – *The Colour...* was the greatest post-Nirvana record of them all. Heavy, emotional, anthemic – stardom beckoned.



INCUBUS
S.C.I.E.N.C.E.
Hovering between nu metal and funk rock, Incubus's breakthrough album had dancefloor-filling tunes and a sensitive-dude singer that set them apart.

"But it was never like we were moving into rock music," argues Liam. "We just expanded our sound and brought back the edge I wanted. I will say, though, that the fundamental underpinning sound of the beats and bass never changed; that attack has always stayed the same from our first record to now."

By 1997, The Prodigy had proved their mettle – and indeed their metal – on the festival circuit, blowing away the opposition at the likes of Reading, Phoenix Festival, and T In The Park, something Liam says was very important in winning over a new audience. "We bent people towards what we were doing, rather than trying to fit into the rock scene," he says.

If *Firestarter* had laid the groundwork, then The Prodigy's third album, *The Fat Of The Land*, sealed it for them. Released in June 1997, anticipation had reached fever pitch – the world was gagging for it. Matters were helped along by another burst of controversy, this time surrounding the single *Smack My Bitch Up* and its no-holds-barred drug-taking'n'nudity video. After complaints from feminist groups about the track, the album was pulled from the shelves of certain record stores, but that didn't stop it going to Number One in more than 20 countries including the US and UK.

"WE DIDN'T GIVE A FUCK ABOUT ACCEPTANCE"

THE PRODIGY DEFIED HATERS WITH THEIR DOWNLOAD 2012 HEADLINE SET

"It's alright," says Liam, modestly reflecting on the album some 20 years later. "I mean, there's five killer tunes on there. *Smack My Bitch Up* is still our live anthem, and the sound still hits hard and fresh today, so I got that mix right, which I'm proud of. I don't think it's our best album, as a whole, but it has two or three of our best tunes, and it signifies a good moment in time when barriers had been broken down."

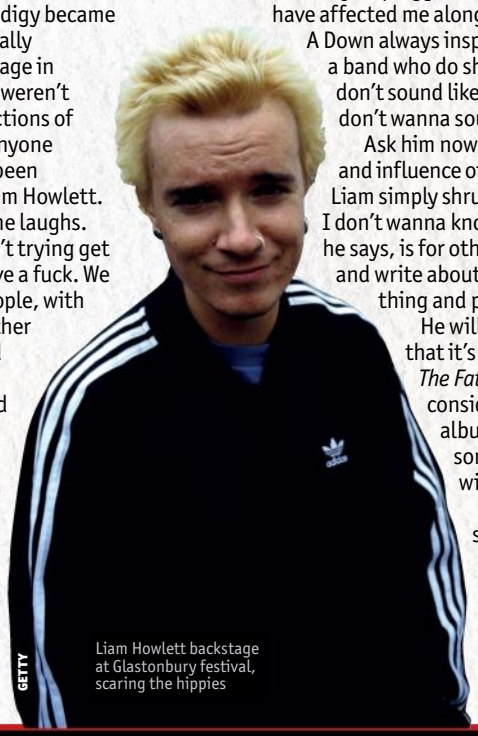
Essex boys on tour: Keith onstage at HFStival in Washington DC, June 1997

FRANK WHITE

He's understating the impact of the record and its enormous influence on the rock scene. Everyone from Biohazard and Sepultura to Gene Simmons (no, really) have covered songs from *Fat Of The Land*, and the big beats that were then so unusual in rock are now almost commonplace. The Prodigy became Download fixtures, finally headlining the main stage in 2012, even if they still weren't totally accepted by sections of the metal crowd. For anyone else, that would have been frustrating. Not for Liam Howlett.

"Nah, man, never," he laughs. "We loved it. We weren't trying get accepted, we didn't give a fuck. We were simply telling people, with our tunes, there's another heavy attacking sound here and a new angle. I think once people had seen us live, it was easier to understand."

Twenty years after the release of their best-known album, The Prodigy haven't eased up on their confrontational approach. "None of my influences have changed," says Liam. "I think your influences when you first start writing music always stay with you and never leave. From the attack and groove of the Rage sound, to the chaos and beats of Public Enemy and [their production team] The Bomb Squad… Then I've just plugged into tunes and bands that have affected me along the way. System Of A Down always inspire me, and they're a band who do shit their own way. They don't sound like anybody else… and we don't wanna sound like anybody else!"



GETTY

Liam Howlett backstage at Glastonbury festival, scaring the hippies

Ask him now to sum up the impact and influence of *The Fat Of The Land* and Liam simply shrugs. "Fuck knows, and I don't wanna know." That type of thing, he says, is for other people to analyse and write about. "We're just doing our thing and pushing forward."

He will, however, confess that it's a little strange for *The Fat Of The Land* to be considered a classic 'metal' album, given the band's sometimes rocky history with the genre.

"Yeah, it does feel strange," he ponders. "But when I look back, there's never been any one thing that's been normal about this band. I'm used to strangeness in my world!" ✠

MEANWHILE, IN THE REAL WORLD...

EVERYTHING ELSE THAT HAPPENED IN 1997

HEADLINES
Labour win their first general election in 18 years and Tony Blair is elected Prime Minister… Princess Diana is killed in a car crash in Paris… The original Black Sabbath line-up reunites for only the second time in 19 years… 70s pop star Gary Giltter is arrested for possession of child pornography. Remember, kids: avoid Cake if you value your Shatner's Bassoon.

CHARTS
Elton John rules the roost with *Candle In The Wind*, his tribute to Princess Diana, and still the biggest selling single ever. No Doubt's huge hit, *Don't Speak*, gives So-Cal ska-punk a look in.

MOVIE
David Lynch's warped *Lost Highway* features a cameo appearance by Marilyn Manson and a stellar Trent Reznor soundtrack… Deeply weird indie film *Gummo* comes with a soundtrack that includes Burzum, Sleep, Bathory and more… Brilliantly over-the-top space shoot 'em up *Starship Troopers* is released.

HERO
Buffy Summers. She saved the world. A lot. What more do you people want?

VILLAIN
Marilyn Manson – at least according to the religious groups, who force the authorities in Columbia, South Carolina, to cancel one of his gigs.

TV
The gloriously controversial *South Park* kicks off two decades of offending anyone and everyone… Rubbish early 90s movie *Buffy The Vampire Slayer* is turned into one of the greatest TV series ever… Chris Morris nails absolutely everything with genius satire *Brass Eye*.

RIP
Acid Bath bassist Audie Pitre (car crash)… Warzone singer Raybeez (pneumonia)… Original Alice Cooper guitarist Glen Buxton (pneumonia).

WTF?
Thirty-nine members of the Heaven's Gate religious cult commit mass suicide in San Diego, believing they will reach a spaceship trailing the Hale Bopp comet.

METALLICA
Reload
Load's sister album had the same strengths and weaknesses as its predecessor, but when it was good, it was simply unstoppable.

THE PRODIGY
The Fat Of The Land
The point at which rave culture collided with rock culture. Forget nu metal – this was the real sound of summer '97, whether you approved or not.

RAMMSTEIN
Sehnsucht
Confrontational, provocative, utterly Teutonic: *Sehnsucht* proved there was way more to German metal than the Scorpions.

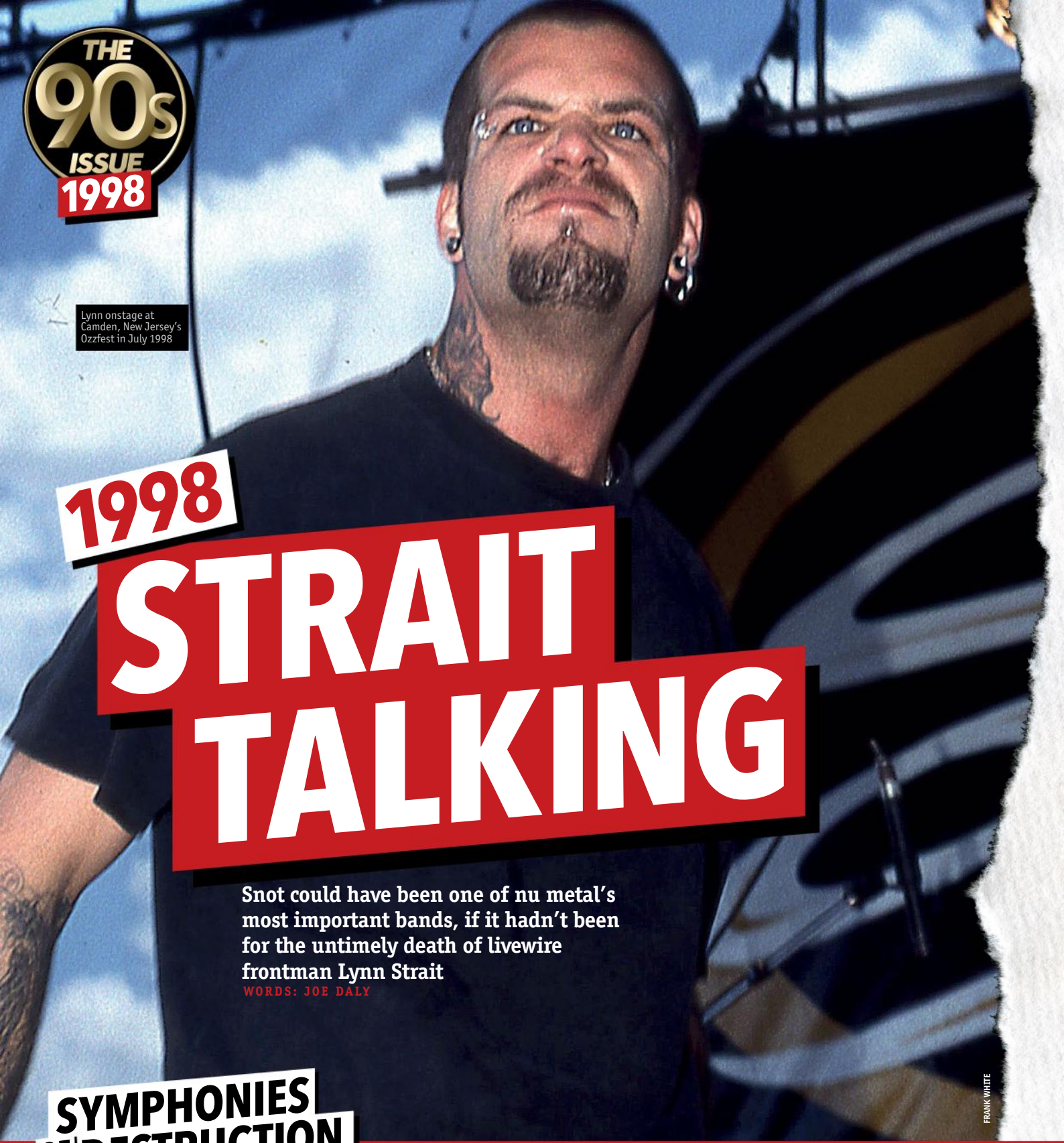
SYMPHONY X
The Divine Wings Of Tragedy
The NJ band's masterpiece was the point where power metal met prog. *This* is why they were so high on the bill at last year's Bloodstock.

STRAPPING YOUNG LAD
City
A 'skullet'-rocking Devin Townsend in full on metal-god mode. SYL's debut was *Heavy As A Really Heavy Thing*, but *this* is where they cranked things up.

GETTY

Our favourite Teutonic titans, Rammstein set our hearts aflame in 1997

THE 90s ISSUE 1998



Lynn onstage at Camden, New Jersey's Ozzfest in July 1998

FRANK WHITE

1998 STRAIT TALKING

Snot could have been one of nu metal's most important bands, if it hadn't been for the untimely death of livewire frontman Lynn Strait

WORDS: JOE DALY

SYMPHONIES OF DESTRUCTION

THE TOP 10 ALBUMS OF 1998

CRADLE OF FILTH
Cruelty And The Beast
The pinnacle of Dani Filth's Hammer Horror black metal shtick, and proof that the Scandinavians didn't have the monopoly on extremity.

DEATH
The Sound Of Perseverance
Ever the innovator, Chuck Schuldiner took death metal into prog territory on their final album. A fitting swansong.

KORN
Follow The Leader
The OGs of nu metal brought hip hop into the mix on their third album, and the result was the scene's first true blockbuster.

MARILYN MANSON
Mechanical Animals
In which the mighty Mazza reinvented himself as a goth David Bowie for the 21st century. We were *all* stars in his Dope Show.

MESHUGGAH
Chaosphere
Ditching the vestiges of thrash for mind-bending technicality, the Swedish alchemists' third album ushered in a new era for metal.

At the time, it would not have been rash to assume that *Get Some*, Snot's riotous 1997 debut album, had signalled the arrival of nu metal's next big thing. Bristling with the bare-knuckled pugnacity of frontman Lynn Strait, its enthralling blend of funk, nu metal and hardcore breathed renewed vitality into the era's generic alt-rock stagnancy. A vast and auspicious career opened wide before them, but 20 years later, *Get Some* stands as both a debut and a swansong, their meteoric ascent cut tragically short with Lynn's death in 1998 along a nasty stretch of Southern California highway.

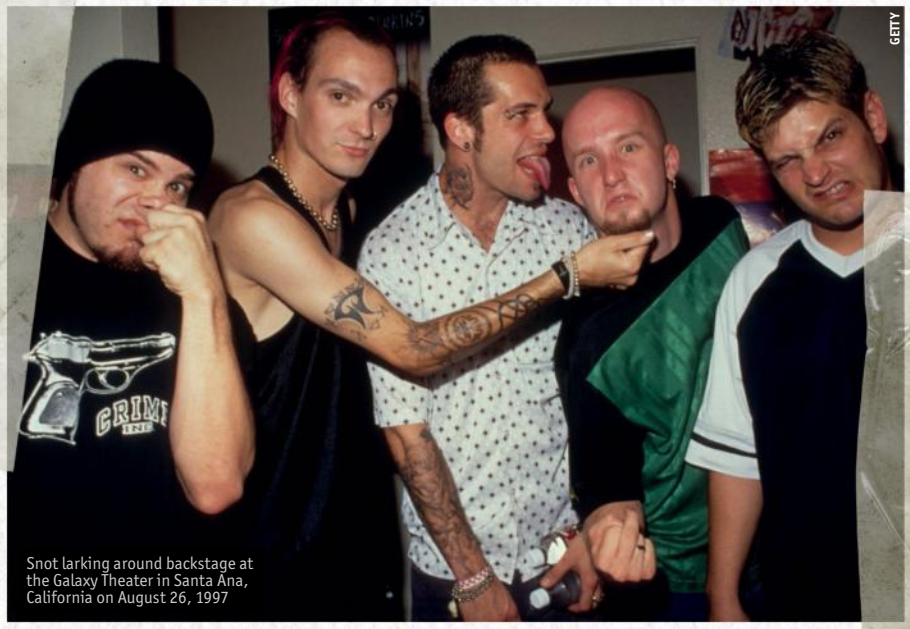
These days we take it for granted that a new album can reach millions of people instantly thanks to Spotify, YouTube and social media, but in the mid-90s, the Internet remained a remote and exotic vista for many fans. Word-of-mouth was a slow-burning process sparked by mainstream radio exposure, relentless touring and shit-tons of tape-trading among fans.

Which makes Snot's ascent all the more remarkable – in just three short years, the band would form, score a major label deal, release a debut and land on one of the biggest tours of the 90s. That was as close to overnight success as you got back then. And at the centre of it all was Lynn Strait, a whirlwind of pure energy, exuding equal parts talent, charisma and menace.

"I didn't realise until later how talented Lynn was," recalls producer Ross Robinson, who produced nu metal's big guns Korn, Slipknot and Limp Bizkit. "I just thought everybody was that good. I hear it now in other places. Corey Taylor on the first Slipknot record did something that really reminded me of Lynn. He was so unique that when he just did his thing, he really stuck out."

But Lynn wasn't without his demons. By the age of 27, he had already spiralled into addiction, and notched up a prodigious amount of jail time for offences ranging from weapons violations, to assaulting a police officer, to robbery. And yet in the roguish tradition of original AC/DC frontman Bon Scott, he could enrapture a room with his stupidly infectious charm. He always made time for friends, and he was ever-shadowed by his beloved boxer, Dobbs, whose furry visage graces *Get Some*'s cover.

"On one level, he was a criminal," remembers Snot guitarist Sonny Mayo. "On the other level, he'd love you more passionately than you'd ever been loved. He was somewhere in the middle of those extremes."


GETTY

Snot larking around backstage at the Galaxy Theater in Santa Ana, California on August 26, 1997

"NO ONE WILL DIE THERE AGAIN"

SINGER LYNN STRAIT LOST HIS LIFE ON A DANGEROUS STRETCH OF HIGHWAY

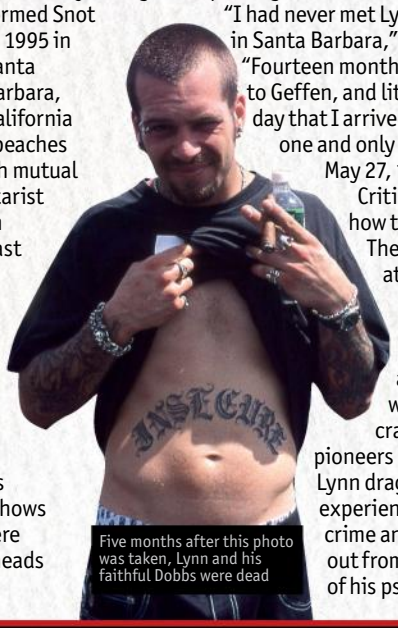
Lynn and guitarist Mikey Doling formed Snot in 1995 in Santa Barbara, a sleepy, seaside hamlet in California known for its sun-drenched beaches and ultra-chill vibes. Through mutual friends, they summoned guitarist Sonny Mayo and bassist John Fahnestock from the east coast and the four men quickly congealed around a love of jamming and the libertine pleasures of rock'n'roll. When drummer Jamie Miller arrived in 1996, the line-up was complete.

"We basically started the scene in Santa Barbara," says Sonny. "We started playing shows down on State Street and there were skaters, surfers, metalheads and every other token 90s, dreadlocked, hacky-sack-kicking motherfucker showing up. We got it all going."

With a sweaty, roof-destroying live show, Snot were soon packing clubs on LA's Sunset Strip, pioneering a vibrant new scene with bands such as Coal Chamber, Incubus and System Of A Down. On the strength of these gigs, Snot scored a major label deal with Geffen in 1996. For the five musicians, their dreams were drawing into focus with head-spinning acceleration.

"I had never met Lynn Strait until I arrived in Santa Barbara," remembers Sonny. "Fourteen months later we were signed to Geffen, and literally two years to the day that I arrived in Santa Barbara, our one and only album was released – on May 27, 1997."

Critics weren't initially sure how to assess *Get Some*. There were so many styles at play that it was impossible to file under any one genre. It sounded like Pantera and Sublime smoking weed in the garage while cranking 80s So-Cal punk pioneers Descendents. Lyrically, Lynn dragged his real life experiences with prison, crime and drugs out from the corners of his psyche

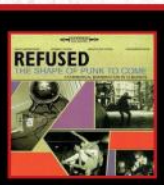


FRANK WHITE

Five months after this photo was taken, Lynn and his faithful Dobbs were dead

OPETH
My Arms, Your Hearse
Black metal, death metal and traditional Scandinavian folk were all part of Opeth's DNA – and few did it better than they did here.

MONSTER MAGNET
Powertrip
The point at which Magnet mainman Dave Wyndorf's long-game vision came to fruition: this was epic space rock with Las Vegas bling.



REFUSED
The Shape Of Punk To Come
Punk, metal, free jazz and more came together on the Swedes' border-smashing landmark. Never even imitated, let alone bettered.

ROB ZOMBIE
Hellbilly Deluxe
White Zombie were 90s players, but once Rob went solo, everything was amped up to make the definitive 90s rock club floor-filler album.

SYSTEM OF A DOWN
System Of A Down
Just as nu metal was getting predictable, four batshit-crazy Armenian-Americans rewrote the rulebook with help from the legendary Rick Rubin.

GETTY

Marilyn Manson got a new look, but still scared the shit out of the mainstream

STEPHANIE CABRAL

A life and glorious career were cruelly cut short

"SNOT WERE TRULY GREAT"

ROSS ROBINSON PRODUCED SNOT'S DEBUT, AND ONLY, ALBUM

and laid them bare. He even wrote some songs, including *Stoopid*, from his jail cell. Meanwhile, their shows kept getting bigger as their rabid new fanbase kept pace.

Snot's upward trajectory continued when they earned a slot on 1998's Ozzfest tour. That July, at a show in Mansfield, Massachusetts, Lynn popped up naked onstage during Limp Bizkit's set, reportedly on a dare from Fred Durst, copping a high-profile arrest for indecent exposure. It hardly slowed them down. By the autumn of that year, Snot had amassed 10 tracks of new material for their sophomore outing. Geffen also sent the band into the studio with Ross Robinson to re-record one track, *The Box*, with new vocals, for a more radio-friendly vibe.

"When Ross came into the studio, he said, 'We can do that if you want to. Or we could record a new song,'" recalls Sonny. "We were all, 'Yeah, let's write a new song!' So we wrote this song called *Absent*, which turned out to be the final song ever recorded by the five original members of Snot."

On the afternoon of December 11, 1998, with Dobbs in the backseat, Lynn Strait cut across the southbound lane of coastal Highway 101 to make a left turn and was immediately t-boned by a driver heading south. Both Lynn and Dobbs died instantly.

"Are you sitting down?" With those words, Mikey called Sonny and steeled him for the news. Sonny recalls, "Mikey just said, 'He's gone, bro,' and I knew exactly what he was talking about. Mikey told me what happened and I knew the exact spot. There's a part on the 101 freeway where you used to have to cross southbound traffic to go north. They have since closed it off and you have to take another on-ramp that's way safer – no one will die there again."

Any notion that Snot might carry on was immediately squashed by Mikey, who said, "We can't go on without Lynn. It's just bullshit when bands do that." As a tribute to their beloved frontman, the band released Snot's unfinished songs in 2000 as *Strait Up*, with lyrics and vocals supplied by rock and metal heavyweights including Corey Taylor, Fred Durst, Max Cavalera, Serj Tankian and Dez Fafara. They later released *Alive*, a 1998 performance at The Palace in Hollywood, in 2002, featuring the band at the top of their game and including their final recorded song, *Absent*. Despite Mikey's initial resistance, they've since played reunion shows with vocalists Tommy Vext and later Carl Bensley, but there's no indication that they'll ever try to pick up where they left off in 1998 by recording a new studio album.

Had Lynn turned off the freeway two seconds earlier or later, Snot might well have become the next Korn or, more likely, the next Faith No More. Sonny won't even speculate on what might have been.

"I don't know," he says. "If you'd asked me 10 years ago, I might have had an answer. Now I just look back in a state of ultimate wonder."

To Ross Robinson, Snot's legacy stretches beyond their music and Lynn's untimely passing. "They were just the best dudes," he says. "I couldn't imagine a sweeter bunch of guys. If you're going to leave something behind, that's way better than any level of success. As a band you can be just awful and still have lots of success, but who are you? What do you stand for? But Snot, they were truly great."

Party people: Lynn and Drain's Maria Sjöholm hanging out at Ozzfest

FRANK WHITE

MEANWHILE, IN THE REAL WORLD...

EVERYTHING ELSE THAT HAPPENED IN 1998

HEADLINES
J.K. Rowling's second book in the series, *Harry Potter And The Chamber Of Secrets*, is published... Pop singer George Michael is arrested for lewd behaviour in a Los Angeles public toilet. He pleads no contest, and is fined and given community service... A new internet search engine named Google launches... hmmm, wonder whatever became of it?

MOVIE
Hugely successful Japanese horror movie *Ring* introduces us to the most terrifying vengeful spirit ever to crawl out of a TV... *The Big Lebowski* becomes the finest stoner comedy for people who don't even smoke... Johnny Depp goes full gonzo as legendary journalist Hunter S. Thompson in *Fear And Loathing In Las Vegas*.

TV
Celebrity Deathmatch is the only place you'll see a plasticine Marilyn Manson wrestling a plasticine Charles Manson to the death... Utterly surreal British sketch show *Big Train* is a barking-mad treat from the makers of *Father Ted*.

CHARTS
The good news? Aerosmith keep the rock flag flying with the biggest hit of their career. The bad news? It was with the soul-sapping *I Don't Want To Miss A Thing*.

HERO
During an interview to promote his new industrial metal band, 2wo, Rob Halford becomes the first high-profile metal musician to announce that he is gay.

VILLAIN
Interscope records are accused of payola after paying a US radio station $5,000 to play Limp Bizkit's *Counterfeit* 50 times. Sure, worse things have happened, but that's just cheating.

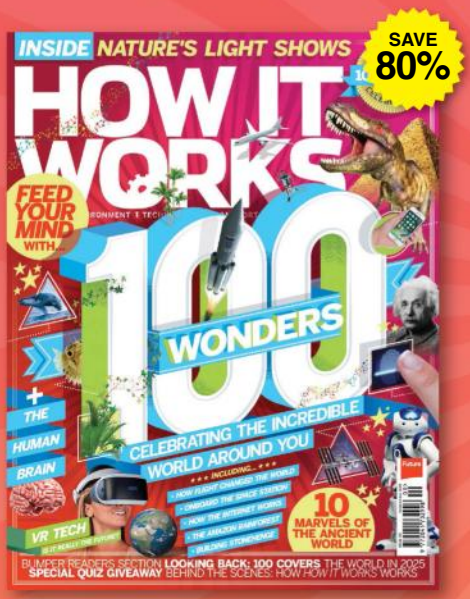
RIP
Former Black Sabbath drummer Cozy Powell (car crash)... Original X Japan guitarist Hide (suicide)... Snot singer Lynn Strait (car crash).

WTF?
The UK finally officially abolishes the death penalty – even though the last executions took place in 1964.

SUMMER SALE!

TRY 5 ISSUES FOR £5*

BIG SAVINGS ON OUR BEST-SELLING MAGAZINES

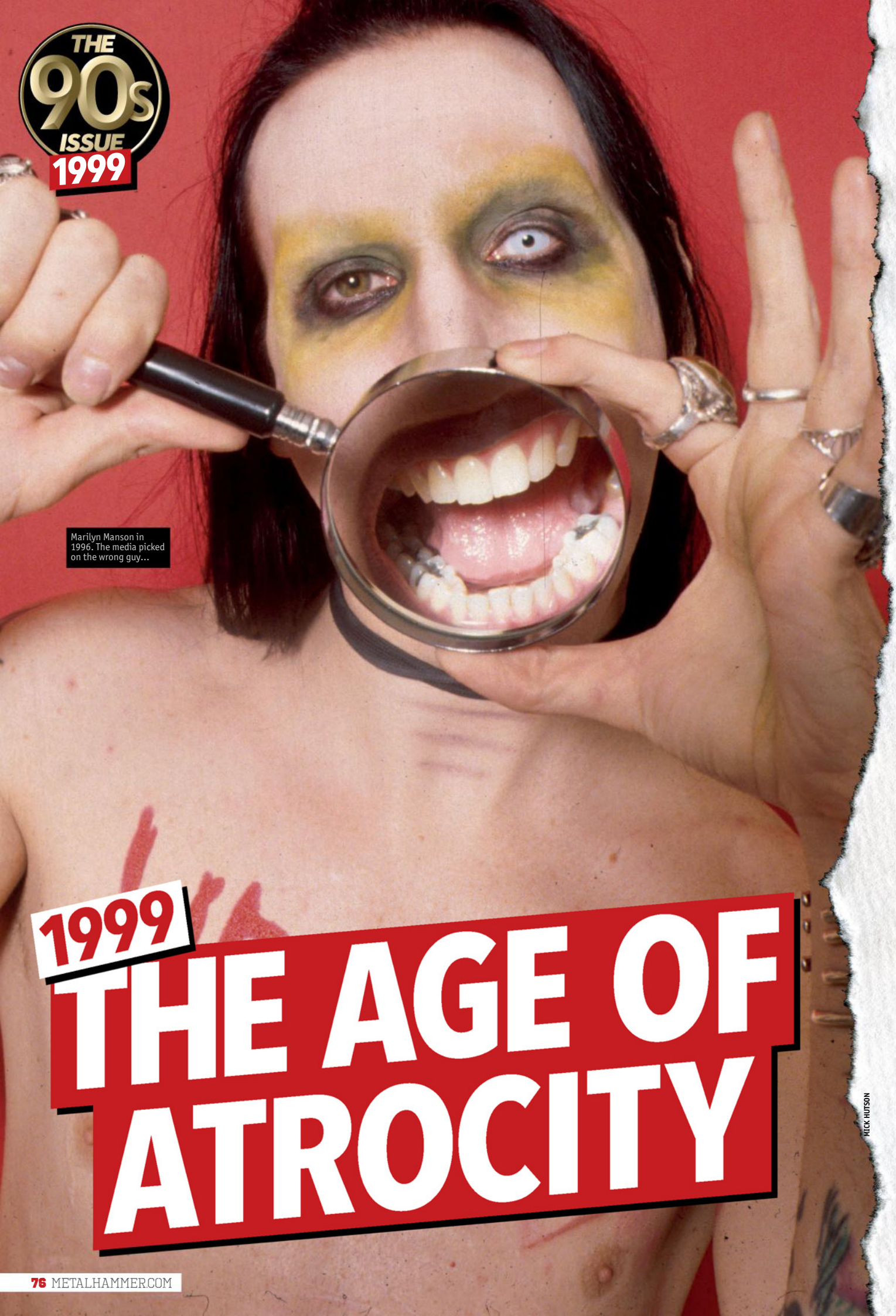


For great savings on all of our magazines, see the entire range online

myfavouritemagazines.co.uk/summer17

Hotline **0344 848 2852**

***TERMS AND CONDITIONS:** The trial offer is for new UK print subscribers paying by Direct Debit only. Savings are compared to buying full priced print issues. You can write to us or call us to cancel your subscription within 14 days of purchase. Payment is non-refundable after the 14 day cancellation period unless exceptional circumstances apply. Your statutory rights are not affected. Prices correct at point of print and subject to change. Full details of the Direct Debit guarantee are available upon request. UK calls will cost the same as other standard fixed line numbers (starting 01 or 02) or are included as part of any inclusive or free minutes allowances (if offered by your phone tariff). For full terms and conditions please visit: bit.ly/magtandc . Offer ends 31 August 2017



THE 90s ISSUE 1999

Marilyn Manson in 1996. The media picked on the wrong guy...

MICK HUTSON

1999 THE AGE OF ATROCITY

GETTY

Manson later stated that since Middle America hadn't heard of Rammstein and KMFDM, whom the killers *did* like, the media "picked something they thought was similar" to blame

When the Columbine massacre shook the world, the media baselessly made Marilyn Manson into a scapegoat. He refused to be baited or silenced

WORDS: JOE DALY

In the spring of 1999, heavy metal was thrust into the centre of the most turbulent story of the year – the Columbine shootings.

On April 20, 1999, students Dylan Klebold (aged 17) and Eric Harris (18) walked into Columbine High School, in the suburb of Littleton, Colorado, armed with duffel bags packed with a terrifying arsenal of firearms and explosives. At around 11:20am, the two began randomly gunning down whoever crossed their paths, indiscriminately slaughtering kids hiding in rooms throughout the school.

Major networks televised the whole bloody, jaw-dropping ordeal live. As a SWAT team sieged the school, gunfire could be heard across campus, and 45 minutes later, the killers ended the massacre by taking their own lives in the school library. Twelve students and one teacher died and more than 20 others were critically wounded.

"HE WAS PUBLIC ENEMY NUMBER ONE"

NASHVILLE PUSSY'S BLAINE CARTWRIGHT WAS ON MANSON'S TOUR IN COLUMBINE'S AFTERMATH

As the world reeled from the startling scale and depravity of the murders, news outlets wasted little time in singling out heavy metal music as bearing the brunt of the blame, erroneously reporting that the two killers had been motivated by the music of the Antichrist Superstar himself: Marilyn Manson.

Perhaps reporters and politicians saw Manson as an easy target, with his ghastly appearance, his provocative stage shows and his unapologetic appetite for sex, drugs and whatever manner of vice came his way. Regardless of their reasons, the media were soon to find out they'd picked on the wrong guy.

In the news game, nothing attracts readers and viewers like hysterically sensationalised headlines that fill people with such gulping, chest-constricting fear that they stop everything they're doing and watch. For the Columbine tragedy, the mainstream media needed a larger-than-life villain, and in Marilyn Manson they had their man – or so they believed.

Born as Brian Warner in Canton, Ohio, on January 5, 1969, Marilyn Manson debuted in 1994 with *Portrait Of An American Family*. But it was 1996's *Antichrist Superstar* that saw the captivating frontman emerge as a bona fide pop culture anti-hero. 1998's *Mechanical Animals*, with its cover featuring a nude and androgynous Manson, complete with flaming red hair and breasts, did little to dim his controversial aura.

Shortly after the killings, allegations surfaced that the shooters – members of a self-styled gang they called the Trenchcoat Mafia – were inspired by Manson's music. In fact, Dylan and Eric weren't Manson fans at all. But the witch-hunt was only just beginning.

At the time, Nashville Pussy held the opening support slot on Manson's tour. Singer Blaine Cartwright recalls that the tour was scheduled to stop at Red Rocks Amphitheatre in Colorado ➤

ON THE FRONTLINES

DAVE WYNDORF
MONSTER MAGNET, SINGER

WHAT WERE YOUR EXPECTATIONS FOR MONSTER MAGNET WHEN THE 90s BEGAN?
"I didn't really get that Monster Magnet would be anything more than a labour of love until about two years into our success, if I'm honest. I was like, 'What? They're really buying this?' I couldn't believe it when people started to give a shit."

WERE YOU A GRUNGE FAN WHEN THAT SCENE WAS EXPLODING?
"I loved the punk rock attitude when it started in the late 80s. It was still an old-school, punk rock way of thinking. I'd been out of a band for six or seven years, just working in a comic book store, and then I heard stuff like Screaming Trees, Mudhoney and early Soundgarden, and I was like, 'Fuck, I'm back in!' That's really when Monster Magnet was born."

1998's *POWERTRIP* WAS A BIG, DUMB, BOMBASTIC ROCK ALBUM... WAS IT AS AMBITIOUS AS IT SOUNDED?

"No, it was really a last-ditch attempt to stay on a label. If these label assholes want us to sell records, I didn't know any other way, you know? They were complaining about record sales because we'd made these long, varied, psychedelic albums and apparently variety wasn't a great idea. *Powertrip* was as much about the attitude as it was the music. I was shocked when it worked."

EXACTLY HOW CRAZY WAS THE TOUR AFTER THAT ALBUM?
"That's when I started to totally embrace every stereotype that I'd ever wanted to live out as a child. Fuck indie cred, I was gonna be the guy I wanted to be when I was 17. I'm gonna wear leather pants. I'm gonna put my dick in a hot dog roll and serve it up to anyone who wants it... let's go! It's a dream come true and I think part of the dream was to crash and burn, ha ha! That seems to be the obvious ending to that movie, right?"

IS IT REASONABLE TO GUESS THAT YOU WEREN'T A FAN OF NU METAL?
"Oh, I thought it was the worst shite in the world. This was just bubblegum hip hop metal for kids. It just happened to come at a time when it got in *my* way, so I hated it! It was so obviously fucking stupid and babyish. But everyone has their own glory days, and you can't argue with that."

WHAT'S YOUR FAVOURITE ALBUM FROM THE 90s?
"Most of my favourite albums in the 90s were weird ones. *Under The Pink* by Tori Amos [1994] is an incredible album. It's really good; it's like if Elton John had some weird sister, but she kinda sounds like Kate Bush. Other rock bands were competition, so I don't want to say nice things about them, ha ha ha!"

Space lord motherfucker, Dave Wyndorf

BOXOUT WORDS: DOM LAWSON /PICS: GETTY

Far from being beaten by the allegations, Marilyn Manson went on to have even greater success

GETTY

only a few days after the shootings, but the show was cancelled.

"Our old drummer, Jeremy [Thompson], pointed out that if the shooters had liked Marilyn Manson so much, why didn't they wait until after the concert? Nobody's ever brought that shit up. The tour was going there in a few days. If they liked Manson so much, how come they just didn't wait?"

In fact, Dylan and Eric were fans of a number of other bands, including Rammstein and KMFDM. Both Rammstein and KMFDM issued statements, expressing sympathy for the victims and families and emphatically denying any connection to the shootings. Meanwhile the attacks on Manson persisted in the form of headlines like, 'Killers Worshipped Rock Freak Manson' and 'Rock King Of Evil The Kids Adore'. As the singer would later say, "It was unthinkable [to society] that these kids did not have a simple black-and-white reason for their actions. And so a scapegoat was needed."

"Marilyn Manson was public enemy number one at the time," Blaine says, "because [in his shows on that tour] he was trying to be outrageous and shocking, and so it was convenient to blame him for this, but there was no connection to him whatsoever."

Manson was badgered for interviews by the very outlets that were dragging him through the mud, but he refused to take the bait. Eventually he did speak out, penning an utterly brilliant op-ed column for *Rolling Stone*. Manson's feature, 'Columbine: Whose Fault Is It?' took an incisive and unsparing look at the role of the media in glorifying fame-hungry criminals by giving them the coverage they gravely seek.

"From Jesse James to Charles Manson," he wrote, "the media, since their inception, have turned criminals into folk heroes. They just created two new ones when they plastered those dip-shits Dylan Klebold and Eric Harris' pictures on the front of every newspaper."

Reasoned, absorbing and stacked with facts and revelatory insights, Manson refused to go on the defensive, instead casting a far wider net for the blame. "When it comes down to who's to blame for the high school murders in Littleton, Colorado," he wrote, "throw a rock and you'll hit someone who's guilty. We're the

SYMPHONIES OF DESTRUCTION

THE TOP 10 ALBUMS OF 1999

THE DILLINGER ESCAPE PLAN
Calculating Infinity
Mathcore was the sound of metal being twisted into startling new shapes, and few did it better than DEP on their debut album.

EMPEROR
IX Equilibrium
A transitional album, *IX*'s stormfronts of prog and death never stopped it being a work of imperious grandeur in its own right Extreme was evolving.

LIMP BIZKIT
Significant Other
Fred Durst was the brat-prince of nu metal, and this was his crowning glory. Metal, hip hop and Scott Weiland – this was the late 90s in 15 songs.

METALLICA
S&M
Metallica went where no metal band had gone before and teamed up with a symphony orchestra. *Last Night Of The Proms* with anger issues.

NINE INCH NAILS
The Fragile
A sprawling double album that owed as much to Pink Floyd's oblique sound-scapes as techno-metal pummelling. Trent: miles ahead of the pack... again.

The makeshift memorial for Dylan Klebold and Eric Harris's 13 victims

GETTY

people who sit back and tolerate children owning guns, and we're the ones who tune in and watch the up-to-the-minute details of what they do with them. I think it's terrible when anyone dies, especially if it is someone you know and love. But what is more offensive is that when these tragedies happen, most people don't really care any more than they would about the season finale of *Friends* or *The Real World*."

"WHAT DID TIMOTHY McVEIGH WATCH?"

MANSON PONDERED WHETHER ANYONE QUESTIONED THE INFLUENCES OF THE OKLAHOMA CITY BOMBER

Addressing the argument that artists should be held responsible for the crimes of their fans, Manson wrote, "Responsible journalists have reported with less publicity that Harris and Klebold were not Marilyn Manson fans – that they even disliked my music. Even if they were fans, that gives them no excuse, nor does it mean that music is to blame. Did we look for James Huberty's inspiration when he gunned down people at McDonald's? What did Timothy McVeigh like to watch?"

Highlighting the abject hypocrisy of the media benefitting from glorifying the criminals they purport to condemn, Manson not only deprived the outlets of sleazy headline fodder they so desperately craved, but he established himself as a rare sane and empathetic voice in what had become a fractious, vitriolic debate.

Ultimately, the arguments implicating Manson withered from neglect and the media gradually shifted their attentions away from the singer.

"Marilyn's a good guy," says Blaine. "He felt bad even though he knew that he had nothing to do with it. He did this one interview [for Michael Moore's 2002 documentary *Bowling For Columbine*] and he was asked what he would have said to those kids if he'd had the chance, and he said, 'I wouldn't have said anything, I'd want to hear what they had to say.'"

Eventually, Eminem would supplant Manson as the villain du jour, and Manson's 2000 album, *Holy Wood (In The Shadow Of The Valley Of Death)* – an immersive reflection of the shootings and the cult of celebrity – reached 13 on the Billboard 200, drawing widespread praise as the band's finest work to date. He would go on to release five more albums, receiving three Grammy nominations and a multitude of other nominations and awards.

Eighteen years on, we still don't have any concrete answers regarding these senseless deaths, and we likely never will. But thanks to Manson, the right wing press will forever think twice about sensationalising death by demonising alternative culture. ✠

MEANWHILE, IN THE REAL WORLD...

EVERYTHING ELSE THAT HAPPENED IN 1999

HEADLINES
Music festival Woodstock '99 is plagued by controversy, including riots and assaults... The ill-fated Millennium Dome opens in London at a cost of £789million... The Euro currency launched... Bruce Dickinson rejoins Iron Maiden.

MOVIES
The Matrix appears – the first (and best) of the Keanu Reeves-starring sci-fi action trilogy... *American Pie* is a box-office hit... David Fincher's head-fucking black comedy *Fight Club* is released... Lo-fi horror *The Blair Witch Project* shows you can make a hit movie on a micro budget.

TV
Epic Mafia tale and Best TV Series Ever Made (Possibly) *The Sopranos* makes its debut... *Queer As Folk* hits UK TV screens... Brilliant cartoon show *Futurama* launches as The Simpsons in the 31st century... *The League Of Gentlemen* becomes one of the most warped things ever shown on British TV.

CHARTS
Britney Spears' ...*Baby One More Time* is the UK's best-selling song... Limp Bizkit seal nu metal's status as the biggest musical movement of the late 90s, when their second album, *Significant Other*, sells almost 700,000 copies to go to Number One in the US charts.

GETTY

HERO
Napster founders Shawn Fanning and Sean Parker – the men who revolutionised the music industry with their ground-breaking file-sharing service.

VILLAIN
Napster founders Shawn Fanning and Sean Parker, who killed the music industry with their ground-breaking file-sharing service (especially if your name is Lars Ulrich).

RIP
Ex-Megadeth drummer Gar Samuelson (liver problem)... Gorgoroth's Grim (drug overdose).

WTF?
The Millennium Bug – a media-fuelled nightmare scenario in which all computers would crash at the stroke of midnight on January 1, 2000, and the world would end. Spoiler: it didn't.

KORN
Issues
With Korn and nu metal firmly in the mainstream, JD and co proved they could still bring the downtuned, tormented, black-hearted hits.

OPETH
Still Life
Mikael Åkerfeldt busted Opeth's dark, insular sound wide-open. Suddenly, a prog-metal future opened up in front of them.

RAGE AGAINST THE MACHINE
The Battle Of Los Angeles
The agit-metallers' third album and confrontational peak. Nearly 20 years on, we need them back more than ever.

SLIPKNOT
Slipknot
Nine men from Iowa gatecrashed the nu metal party with their ferocious, self-titled album. Everyone else seemed a bit silly by comparison.

TESTAMENT
The Gathering
Testament's eighth album forced those who wrote them off as a thrash metal relic to eat their words. Dave Lombardo added percussive dynamite.

GETTY
Limp Bizkit's Fred Durst turned out to be very significant indeed

METAL HAMMER SUBSCRIPTIONS

SUBSCRIBE TODAY AND GET 12 MONTHS OF TEAMROCK+ MEMBERSHIP FREE

ABOUT TEAMROCK+

TeamRock+ membership gives you online access to the incredible content not only from *Metal Hammer*, but also our sister magazines, *Classic Rock* and *Prog*

- Online access to all the content from our latest magazine issues before they hit the stores
- Totally ad-free
- Two years' worth of back issue content
- More than 3,000 in-depth features
- More than 4,000 reviews
- 12-month membership worth £47.88*

CHOOSE YOUR PACKAGE...

PRINT

Every issue delivered to your door with CD

FROM JUST £8 EVERY 3 MONTHS

DIGITAL

Instant digital access on your iPad or iPhone device

FROM JUST £7 EVERY 3 MONTHS

PRINT + DIGITAL

GET THE COMPLETE PACKAGE!

Get the complete package – every issue and CD delivered to your door *and* instant access on your iPad or iPhone device

FROM JUST £14 EVERY 3 MONTHS

SUBSCRIBE TODAY...

www.myffavouritemagazines.co.uk/MHRP12

or call 0344 848 2852 and quote MHRP12

*TeamRock+ subscription £3.99/$4.99 per month at time of writing. Please allow up to 30 days for delivery of your verification code via email. Registration of a TeamRock account is required. Gift is subject to availability. Prices and savings quoted are compared to buying full-priced UK print and digital issues. You will receive 13 issues in a year. If you are dissatisfied in any way, you can write to us at Future Publishing Ltd, 3 Queensbridge, The Lakes, Northampton, NN4 7BF, United Kingdom, to cancel your subscription at any time, and we will refund you for all unmailed issues. For phone queries, please call 0844 848 2852. Prices correct at point of print and subject to change. For full terms and conditions, please visit bit.ly/magterms. Offer ends 22/08/2017

THE GOSPEL

THIS MONTH'S GOOD, BAD AND UGLY

IRON MAIDEN

THE COMPLETE ALBUM COLLECTION 1990-2015

| PARLOPHONE |

The final vinyl from Maiden's full-length catalogue

Disclaimer: this could get expensive. Iron Maiden fans are an inherently loyal and devoted bunch, and so while this second (almost) comprehensive chapter in the vinyl rebirth of the band's vast catalogue may do terrible things to your wallet, it's somewhat hard to imagine anyone ultimately complaining about the end result: the entire Maiden story recast on 180g black vinyl and in meticulously recreated packaging, looking and sounding the absolute bollocks.

The swanky *Complete Album Collection 1990-2015* presentation box comes with both *No Prayer For The Dying* and *Fear Of The Dark* included, with *The X-Factor* and *Virtual XI* released simultaneously but separately and the rest of the albums – including no fewer than four Maiden live efforts alongside the studio works – being unveiled individually in two further batches spread across the summer. The absence of live albums *A Real Live One, A Real Dead One* and *Live At Donington* aside, this is very much the post-80s Maiden motherlode. As a result, it is also a golden opportunity to reassess some of the band's less acclaimed records, with vinyl's undeniable sonic benefits thrown in as an added bonus.

In truth, *No Prayer For The Dying*'s self-conscious, back-to-basics approach was a let-down after the grandiose perfection of *Seventh Son Of A Seventh Son* and it remains the patchiest set of songs in

Maiden history. *Fates Warning*, in particular, is utterly, infuriatingly forgettable but *Tailgunner, The Assassin* and the title track are all unsung gems. 1992's *Fear Of The Dark* is much better, greatly aided by its monumental title track, the epic *Afraid To Shoot Strangers* and the oft-ignored brilliance of *Judas Be My Guide*. Then, of course, come the two Blaze Bayley albums: *The X-Factor* and *Virtual XI*. If nothing else, it's heartwarming to see the Blaze era acknowledged and both albums have their dark charms. *The X-Factor* starts and ends brilliantly, bookended by glowering epics *Sign Of The Cross* and *The Unbeliever* and bolstered by dark anthems like *Lord Of The Flies* and the punchy *Man On The Edge*, but slumps horribly in the middle amid far too much mid-paced plodding. Although much-maligned, *Virtual XI* has its moments too: *The Clansman, Futureal* and *Como Estais Amigos* are all magnificent and more than make up for *The Angel And The Gambler* being at least four minutes too long.

From 2000 onwards, however, Maiden were unstoppable. All still as fresh as steel-plated daisies, *Brave New World, Dance Of Death, A Matter Of Life And Death* and *The Final Frontier* garnered ecstatic reviews upon release, and revisiting them now reinforces the sheer confidence and quality of post-millennial Maiden: their progressive flair, their sizzling collective chemistry and their remorseless passion for delivering the goods. Chuck in four live albums of variable import but equal excellence and that vinyl copy of *The Book Of Souls* that you already own (and which should, we are told, fit in the box too), place the whole thing next to the previous box set and what you have is the greatest single catalogue of heavy metal that has ever existed. Worth every fucking penny, surely?

9

DOM LAWSON

FACT ***Transformers*** **author Bill Forster is a big Maiden fan. His *The Ark* and *The AllSpark* Almanac series include song lyrics and the phrase 'Up the Irons'.**

1990-2015 completes the greatest single catalogue of heavy metal that has ever existed

RUN DEEP

FOUR UNDERRATED MAIDEN CUTS

Judas Be My Guide

FEAR OF THE DARK – 1992

A rare collaboration between Bruce Dickinson and Dave Murray, this short, sharp anthem has been criminally overlooked. For its memorable chorus alone, this would have made a much more dynamic and exciting single than the lumpen *From Here To Eternity*.

The Educated Fool

VIRTUAL XI – 1998

A slow-burning, subtly epic affair from the patchy *Virtual XI*, *The Educated Fool* boasts an irresistible, soaring chorus, one of Blaze's finest vocal performances, blistering solos from Dave Murray and Janick Gers and an underlying sense of tense disquiet.

Face In The Sand

DANCE OF DEATH – 2003

Although overshadowed by the widely celebrated *Paschendale*, this sun-ravaged waltz is one of Maiden's most idiosyncratic 21st-century epics. Powered by Nicko's pummelling kick drum, it's the band at their darkest and heaviest and Bruce sings his actual nuts off.

Isle Of Avalon

THE FINAL FRONTIER – 2010

Adrian Smith is behind plenty of the band's most acclaimed songs, but this monumental epic deserves to be regarded as one of his finest. Densely atmospheric and unapologetic in its proggy verve, it's a sublime showcase for Maiden's extraordinary chemistry.

Kevin Shirley

| PRODUCER |

HOW DO YOU THINK THE SECOND AND THIRD DECADES OF MAIDEN'S CATALOGUE STAND UP TO THE FIRST?

"One thing about Maiden is their consistency. Every album has a few standout tracks that are destined to be classics. They don't care about being flavour of the month, they write from the heart and they know their fans will embrace it. There will always be fans who herald the 80s as the glory days, but Steve Harris says he doesn't want to rewrite *Hallowed...* or *Fear Of The Dark* again – he's thinking differently about the world and music and the new writing is his evolution. The first decade is supremely powerful, and the second decade is the darkest, but there are classics on all of them – I am honoured to have started producing at the beginning of the third decade and if *The Book Of Souls* is any indication of what the fourth decade will herald, it could be as strong as any of them!"

IN WHAT WAYS DO YOU THINK MAIDEN HAVE EVOLVED OVER THE LAST 20 YEARS?

"They've become a more progressive rock band. The music has become more complex but still has all the trademarks that you associate with Maiden: gallops, song development from quiet intros to very complex riffing then slow melodies that encourage audience participation. Also, Steve has written about human issues a lot more – politics, the state of the world, tragedy... Bruce is writing from historical perspectives, picking up very interesting stories from the Templar knights to the R101."

WILL YOU BE READY AND WILLING (IF AND) WHEN THE NEXT MAIDEN ALBUM SPRINGS INTO LIFE?

"Oh you bet! I can't wait."

JEREMY SAFFER

It's showtime for In This Moment

IN THIS MOMENT

RITUAL

| ATLANTIC |

Maria Brink makes a show of her dark side

Radically changing your sound and image can be the kiss of death for any band, but it doesn't seem to have done In This Moment much harm. They might be largely unrecognisable from the melodic metalcore act behind the 2007 debut, *Beautiful Tragedy*, but Maria Brink and her boys are commanding bigger crowds than ever. So perhaps it's not a huge surprise that their sixth album pushes them even further away from their roots.

That evolution began with 2012's *Blood*, an explosive 'fuck you' to critics, before they wove a poppier sound on follow-up *Black Widow*. *Ritual* follows a similar stylistic path and attempts to cast a witchy spell with its occult-themed songs. The creepy instrumental opener *Salvation* is all thunderclaps and Satanic chanting with an undercurrent of White Zombie, but it's got a poppier edge and comes across as a safer, more polished version of *More Human Than Human*. It's not the only Zombie reference on the album either. Skip to *Witching Hour,* and Rob Zombie fans might recognise the Christopher Lee sample at the beginning. It's the same one used in *Dragula*

(it's taken from *City Of The Dead,* aka *Horror Hotel*), but instead of segueing into an all-out industrial metal anthem, the track transmogrifies into an unexpected tribute to electro-goths She Wants Revenge.

On *Black Widow*, there were times when Maria sounded a little too much like Christina Aguilera, and bluesy lead single *Oh Lord* revisits those comparisons, which occasionally makes for uneasy listening. Then there's the stompy *Black Wedding*, which starts off as a twisted showtune, before emerging into a riotous R&B-meets-rock mash-up complete with flashes of dubstep. Despite guest vocals from metal god Rob Halford and a chorus that conjures up the spirit of Billy Idol's *White Wedding*, it doesn't quite deliver the metal goods, but in a live setting with pyros and theatrics, it might be a different story.

In fact, *Ritual* feels like it's been created as the soundtrack to In This Moment's eye-popping Lady Gaga-meets-Rob Zombie live shows rather than a standalone album. It's not difficult to imagine Maria gyrating onstage to the dark industrial pop of *River Of Fire*, or even to the Marilyn Manson-esque *Joan Of Arc*, which also borrows melody lines from some of their earlier material. Then there's an unlikely cover of Phil Collins' *In The Air Tonight*. It's breathier than Nonpoint's version, and retains that big crescendo that's going to work beautifully in their set.

One thing that's deliberately missing from *Ritual* is the sex factor. Despite Maria's sultry vocals, lyrically there's nothing as overt as the band's previous two albums. Instead the tone is darker, seemingly using the occult as an edgy metaphor that contrasts with that poppier edge. *Ritual is* polished, maybe a little too much in places, and ultimately positions Maria Brink one step closer to becoming metal's answer to Lady Gaga. Guaranteed to divide fans even more, this album is arguably best enjoyed with moving images from In This Moment's theatrical live shows.

6

NATASHA SCHARF

Maria Brink

| VOCALS |

HOW DO YOU FEEL ABOUT GETTING ROB HALFORD TO SING ON THIS ALBUM?

"We're really honoured! We didn't think it was real, but he showed up and we're so excited and happy about it."

HOW DID IT ALL HAPPEN?

"He'd come to see us play live and we met him then. He's the sweetest man ever. When we were recording the album, this thing came up that I thought would be perfect for him. So I wrote it and he loved it. It's really powerful."

IT REALLY SOUNDS LIKE THIS RECORD IS TAKING THINGS TO THE NEXT LEVEL

"That's what we always dream of. But we've been so lucky. I feel really strongly about this album. It feels like everything is aligned and that something is getting ready to happen. No, I take that back. It *is* happening!"

FACT Maria Brink has been involved with PETA, appearing in an ad for the organisation standing against the use of animals in the entertainment industry.

Abhorrent Decimation

THE PARDONER

| PROSTHETIC |

London four-piece breathe new life into death metal

Abhorrent Decimation certainly turned a lot of heads when their debut album, *Miasmic Mutation*, dropped in 2015. It was a real treat to hear a British death metal band with the nous and the power of the best the genre could offer. Now, after inking a deal with Prosthetic Records, it's great to see the momentum has continued on an upward trajectory, because *The Pardoner* is everything you could wish for from a group of this ilk in 2017. As the haunting piano of opener *Soothsayer* gives way to the first of many thickly textured riffs, it's obvious that AD are out to turn all their potential into genuine quality. There is brute force here comparable to the most savage of bands, but when they take it down a notch, as on *Votive Offerings*' Tool-esque outro, *The Pardoner* sucks you in even deeper. With strings, synths and progressive ideas all in the mix, Abhorrent Decimation are an extremely impressive proposition.

8

STEPHEN HILL

Accept

THE RISE OF CHAOS

| NUCLEAR BLAST |

Germany's immortal metal heart keeps beating

Continuing the post-reunion run of albums that has firmly re-established Accept as modern guardians of old-school values, *The Rise Of Chaos* is unlikely to attract those who remain impervious to the atavistic truth of heavy metal, but Maiden and Priest aside, it's hard to think of another band of this vintage that hit the bull's-eye with such consistency. Once again produced to speaker-flattening perfection by Andy Sneap, this latest batch of Teutonic anthems is easily the strongest since 2010's *Blood Of The Nations*. Opener *Die By The Sword* (not a Slayer cover, incidentally) and the pummelling *Hole In The Head* set the tone, with countless thrillingly brutish riffs and moments of sublime melodic showmanship from evergreen lead guitarist Wolf Hoffmann, before the title track briskly encapsulates the whole Accept experience via five minutes of timeless and towering old-school muscle. The rest, from the wonderfully goofy *Koolaid* to epic finale, *Race To Extinction*, are equally exhilarating and further proof, as if it were needed, that traditional metal is alive, kicking and as exciting as ever.

8

DOM LAWSON

Adagio

LIFE

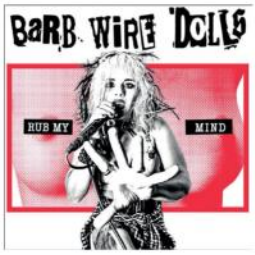
| ZETA NEMESIS |

Gallic prog metallers find their missing link

In a peripheral sense, much has changed in Adagio's world in the seven years since their last album, *Archangels In Black*. That record – the fifth from the French progressive/neo-classical outfit – featured the vocals of Christian Palin, proving to be his sole outing with them. *Life* is built around the commanding presence of Kelly 'Sundown' Carpenter, an American who once sang with them in Japan and had a touring spell with Firewind. Fundamentally, though, their path remains focused. The album is dominated by sweeping orchestral arrangements, bedecked in the staccato riffs of founder, guitarist and guiding light Stéphan Forté. Two further new faces, drummer Jelly Cardarelli and violinist Mayline Gautié, add to the exceptional levels of musicianship. *Life*'s loose concept is an exploration of fear, joy, sorrow, love, pain and ecstasy and Adagio revel in its weightiness, the title track clocking in at more than nine minutes long. Carpenter is a wonderful discovery and unless he should use them as a stepping stone, Adagio seem poised for a career upturn.

7

DAVE LING



Barb Wire Dolls

RUB MY MIND

| MOTÖRHEAD MUSIC |

Lemmy-endorsed punk rockers lose a few rough edges

Swaggering somewhere between L7 and the no-fucks-given heyday of late-70s punk, Lemmy-endorsed Greek five-piece Barb Wire Dolls have continued to move further away from the DIY sensibilities of 2012 debut, *Slit*. Isis Queen's throaty vocals are a mix of Joan Jett and Debbie Harry, and she plays the role of satirical social commentator with fiery aplomb on *Back In the U.S.S.A.* and smash'n'grab bruiser *We Are Champions* (*'Make riots/Not war!'*). Crunching rhythms and pulsating bass licks provide equal measures of melodic rage and flamboyance; fists will roll and tables will be overturned to gleefully sneery anthem *Contract*. *If I Fall*'s vocal refrains are reminiscent of *London Calling*-era The Clash, but the brooding acoustics of *Fire To Burn* and frustratingly mid-paced plod of closer *Waiting To Be Lost* results in the album closing with a whimper instead of a bang. The push to sound more polished stifles the moments of passionate fervour, but *Rub My Mind* remains rock solid.

7

SOPHIE MAUGHAN

Dead Cross: sofa, so excellent

DEAD CROSS

DEAD CROSS

| IPECAC |

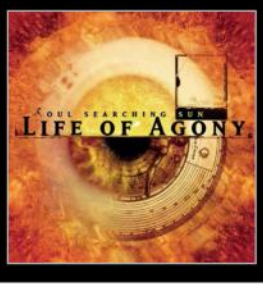
Supergroup does super work on debut

Having a band comprised of recognisable names means the public will sometimes offer amounts of immediate interest and blind latitude. Exhibit A: Dead Cross – featuring Justin Pearson (Retox/The Locust), Mike Crain (Retox) and some bloke named Dave Lombardo – found themselves performing on 2016's 70,000 Tons Of Metal cruise despite not having an official recording to their name. Since then, they've been joined by Mike Patton and the anticipation for their debut release has shot through the roof. In this case, bringing people with proven track records together has resulted in a stellar release. At its heart, *Dead Cross* is a hardcore record, albeit a hexagonal-shaped one in which the angular complexity inherent to Justin and Mike Crain's day gigs tightly jigsaw with Dave's precarious precision. And then there's Patton, who can write catchy vocal lines to a glass factory implosion, making the jagged lurch of *Seizure And Desist* and the rickety doom punk of *Obedience School* flow as smooth as silk whilst sounding the angriest he has in years. The production maybe a little muddy (a surprise considering the legendary Ross Robinson twiddled the knobs), but with the way Dead Cross have become a sum greater than their parts, it would really be advisable for them, and beneficial for listeners, to funnel more attention towards this project.

8

CONNIE GORDON

THIS MONTH IN METAL ALBUM MONOLITHS FROM THE VAULT



LIFE OF AGONY | *Soul Searching Sun* |

***ROADRUNNER* | September 1997**

Three albums into their career, the New Yorkers launched a record that our man Dan Silver predicted would "cause huge, tsunami-sized ripples within the music world". Silver's 9/10 review nailed his colours to the mast, and *Soul Searching Sun* was indeed a very special album, though sadly it didn't serve to turn Life Of Agony into megastars, and shortly afterwards singer Keith – now Mina – Caputo quit the band (she's back with them again in 2017, of course). If *Soul Searching Sun* and its "simple yet devastatingly emotive arrangements" and "unprecedented commercial sound" somehow passed you by at the time, it's well worth seeking out today.

Hundred Suns' attempt at a pub quiz team wasn't entirely successful

HUNDRED SUNS

THE PRESTALIIS

| NEW DAMAGE |

Hardcore heroes clean up their act

The singer of Norma Jean and the former drummer of Every Time I Die – sounds like the makings of the most berserk hardcore record of the year, right? Well, you would be wrong. With much more in common with Deftones than The Chariot, this is a distinct departure from Cory Brandan and Ryan Leger. Framed in the call-and-response of album bookends *The Prestaliis I* and *II*, the barbarous anthemic cry of *'Burn us, we are the effigy!'* is the first of many arms-open choruses that dominate proceedings. Much more polished and safe than you might expect, the production makes the spacious yet jagged metal expand outward from your speakers, but it has sucked out some of the heart, too. At times feeling sterile, the darkness that permeates through the record doesn't always feel genuine, like a rulebook is being followed throughout – something you don't expect or indeed want from such esteemed men of erratic hardcore. Unsurprisingly, the vocal shift Cory puts in places him leagues ahead of most other singers attempting this 'alt-metal' style, switching seamlessly between gnarled barks and swooping cleans. Performed live this will surely be a different and rabid beast, but hooks have replaced the honesty. There's a killer record waiting to be made, though.

6

LUKE MORTON

Album That Changed My Life

NATE BERGMAN
Lionize

{ THE BEATLES
Abbey Road

"This was the first time I had heard a band in depth really get heavy and strange on an album. It's dark and beautiful and weird. *I Want You (She's So Heavy)* has some of the first riffs that really moved me."

Byzantine

THE CICADA TREE

| METAL BLADE |

Groove metal firepower from West Virginia veterans

If things had been different, Byzantine would have been among the acknowledged leaders of the New Wave Of American Heavy Metal. As it is, they've been slightly sidelined, partly through their own actions (or more accurately *inaction* for four years from 2008). However, on this, their sixth album, the West Virginia foursome have a ferocious, groove-driven style that quickly shows a heavy, mid-paced mentality on *New Ways To Bear Witness* and *Vile Maxim*, with Brian Henderson agitating powerfully on guitar and Chris Ojeda's vocals proving a raging torrent. For most of the time, the intensity is matched by focused melodies, making *Incremental* and the title track rigorous power metal workouts. The latter is the best thing here, mixing a staccato riff with some crooning vocals, plus the occasional acoustic touch. There are moments where the album slips, as with the tedious *Dead As Autumn Leaves*, but thankfully this is rare. And *Servitude* ends it all with a vibrant, almost funky motif. *The Cicada Tree* is not a classic album, but it's more than solid.

6

MALCOLM DOME

CKY

THE PHOENIX

| LONGBRANCH/SPV |

Jackass-associated weirdos return from the wilderness

In the near-decade since their last album proper, CKY have lost two bassists and two singers, and gained one of the bassists back – all amid more histrionics than a sixth-form Theatre Studies class. *The Phoenix* (real subtle name, guys) marks the band's return as a trio, fronted by founding guitarist Chad I Ginsburg, and while Deron Miller's absence isn't felt as keenly as one might expect, his spirit looms large in the form of Chad's impression of him. It's occasionally distracting – not least Chad's enunciation of 'soul' and 'control' on *Days Of Self Destruction*, which also features Mastodon's Brent Hinds – but that aside, it's pretty much business as usual. After all, this isn't a band who have ever suffered from a riff deficit and the aforementioned *Days Of Self Destruction* and *Lies From You* are instantly recognisable as CKY, with their trademark garage-metal stomp. At just eight tracks – one for every year since their last album – there's no chance for *The Phoenix* to outstay its welcome, resulting in a surprisingly engaging, fun pop-metal album.

6

ROB BARBOUR

Dvne

ASHERAN

| WASTED STATE |

Genre-splicing Scots spice up their sci-fi credentials

After releasing a brace of warmly received EPs, Scotland-based Dvne (pronounced "Dune") unveil their debut album and it's every bit as epic as anyone could have hoped for. Weaving a tale centred around the return of an empire that was believed to have been lost thousands of years ago, it's a sci-fi-infused, utterly crushing 60 minutes. Taking influences from post-metal, death, prog, stoner rock and more, as well as the back catalogue of Tool, the genre-straddling *Asheran* is rich with ideas and ginormous riffs. Opener *The Crimson Path* sets out Dvne's stall strongly and is crammed with tasty Celtic and Middle Eastern flavours while *Viridian Bloom* also impresses and is a heart-swelling listen driven by soaring guitars. Though there are tracks that feel a little bloated (*Descent Of The Asheran*), they sign off in style with final number *Scion*. A labyrinthine, boundary-pushing song that rewards with repeated listens, it sees the quartet at the peak of their powers.

7

EDWIN McFEE

SMALL MERCIES

NEW BLOOD

Earl Grey

THE TIMES YOU CROSS MY MIND

| SELF-RELEASED |

Earl Grey describe themselves as "indie-punk" but their melodic hardcore has more in common with pop-punk than, say, Converge. Compellingly melodic, but best to ignore some of the pound-shop emo lyrics. **[6]**

ROB BARBOUR

False Gods

REPORTS FROM OBLIVION

| SELF-RELEASED |

Crippling sludge with a hardcore heart, False Gods' four hymns to the void tap into Integrity's nihilistic power source, but with a dash of Skullflower-esque noise terrorism thrown in. **[7]**

DOM LAWSON

First Signs Of Frost

THE SHAPE OF THINGS TO COME

| BASICK |

There's a Deftones-ian air about First Signs Of Frost's ambient tech-metal. The vocals could do with dirtying up, but this EP signals a blissful new direction for the Londoners. **[6]**

DANNII LEIVERS

Ewigkeit

COSMIC MAN

| SVART |

Underground experimentalist returns to the metal fold

Experimental one-man-band Ewigkeit maintained an eccentric, provocative presence in the British extreme metal underground circa 1997-2005, but after a decade of exploration, James Fogarty mothballed the project, citing the "tired, out-of-date" and "conservative" nature of metal in 2007. Ewigkeit returned in 2013 with an accessible, melodic, synth-glazed black metal album, *Back To Beyond*, an apparent conversion to conservatism that deepens on *Cosmic Man*. Pesky radical impulses forsworn, Ewigkeit employs the retro time-scoop that all the cool kids have been using this decade, pulling nuggets of 70s prog, doom, NWOBHM and Voivod out of 40-something childhoods like a kid in a sweetshop. And it's glorious, the sound of a man falling in love with metal all over again. There are moments of aching melancholic beauty, but quirkily rampant, Hammond-driven metal heroism predominates, albeit through an unorthodox prism (*Time Travelling Medicine Man* is *Solitude Aeturnus* hijacked by EMF). However, the replication of *Two Minutes To Midnight* is no match for the ingenious, transcendent dub version of

8 a Burzum song that closed the last album.

CHRIS CHANTLER

The Fat Dukes Of Fuck

A COMPENDIUM OF DESPERATION, MORALITY AND DICK JOKES

| SELF-RELEASED |

Alt-rockers try to raise their own barmy army

There's no way to dislike The Fat Dukes Of Fuck, because no matter what you think about their music, you can't help but fall in love with their sense of humour and self-mockery. This band is filthy in every kind of way, and they don't fuck around; there's no room for uplifting metaphors on *A Compendium Of Desperation, Morality And Dick Jokes*, as the album offers exactly what the title promises. *'Hold your dick like a loaded gun'*, bawls singer The Shit Wizard (Brent Lynch to his mum), and you'll have a hard time resisting the urge to join in instantly. Naturally, every joke gets old at some point, but this four-piece also deliver on a musical level. Their chaotic mix of pretty much every kind of heavy music they can lay their hands on is not only full of killer riffs, but bursting with singalongs that drill their way into your head, and stay there. Mike Patton and Buzz Osborne should be proud of these guys.

7

CHRISTINA WENIG

Fire Down Below

VIPER, VIXEN, GODDESS, SAINT

| RIPPLE MUSIC |

Belgian stoners have trouble with their long-term memory

The cover for Fire Down Below's debut album features a topless woman wearing the head of a woolly mammoth, the band's logo in a 70s pastiche font and highly stylised clouds of smoke. Before you've even heard a note, it's obvious that you're deep in stoner territory – with all the benefits and drawbacks that brings. So although there are huge walls of wobbling, Kyuss-style guitars and some Class-A riffs, there are also meandering passages of prog-lite self-indulgence. As debut releases go, this packs in plenty of promise, and 11-minute closer *The Mammoth* in particular hints at a band with the potential to write the stoner equivalent of *Lateralus*. But while *Viper...* is loads of fun while it's playing, little sticks in the memory. Not exactly half-baked, but not quite the finished product – yet.

6

ROB BARBOUR

Freakangel

HOW THE GHOST BECAME

| DWA |

Estonian industrialists weld more metal to their groove

After three albums of driving cyber beats, industrialists Freakangel have taken a step in a new, heavier direction. Much like peers Combichrist, here the Estonians have fortified their dark electronica with steely, unyielding metal. Sonically, some of the tracks still fall into one camp or the other. *Death Walks With Us*, for instance, is aimed squarely at the club, and there are shades of Rammstein, Motionless In White and Marilyn Manson in the much more straight-down-the-line rock of *Make Me Disappear*. Elsewhere, though, the band have merged the two elements of their new sound together with impressive results. *Witness The Fall* rides in on harsh, pulsating waves but Fear Factory fans will find much to be excited about in the bludgeoning riffs that follow. Dimitry Darling's vocals have been freed of any effects and his abrasive fury is all the more powerful for it. The highlight, though, is *In The Witch House*, a fusion of chilly, choppy beats and nightmarish riffs that's all very Blair Witch. An exciting reinvention.

7

DANNII LEIVERS

Kiss: stil pouting all the way to the bank

KISS

KISSWORLD – THE VERY BEST OF KISS

| *UNIVERSAL* |

Rock juggernauts get repackaged once more

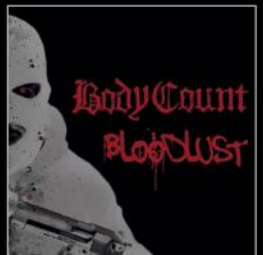
Since 1973, Kiss have sold more than 100 million albums and toured the world several times over, largely on the strengths of their first six records. Sure, they have continued to release new material (the most recent album being 2012's *Monster*), yet the world's appetite for new Kiss music is clearly diminishing. Neither *Monster* nor its predecessor, 2009's *Sonic Boom*, earned gold certification in the US and it's been 30 years since a new album has gone platinum. Still, their output since 1979 has yielded a fair number of hits and it's on these latter years that *Kissworld* sets its sights. Tracks like the titular cut from 1983's *Lick It Up*, *God Gave Rock And Roll To You II*, from 1992's *Revenge*, and *Heaven's On Fire*, from 1984's *Animalize*, take aim at the band's younger fans, whose entry points to Kiss were those albums from the 80s and 90s. Also included are setlist staples like *Rock And Roll All Night*, *Love Gun* and *Detroit Rock City*. While the material is strong, *Kissworld* is barren of any extras, rarities or remixes, which renders it exceedingly difficult not to view it with head-shaking cynicism. If you're new to Kiss, pick up *Double Platinum* instead, and if you're already a fan, there's nothing here for you.

5

JOE DALY

PEER REVIEW

WHAT ARE OUR HEROES SAYING ABOUT EACH OTHER?



BODY COUNT | *Bloodlust* |

CENTURY MEDIA

"The songs on *Bloodlust* are hard-hitting in the way that Body Count have long been known for, but with a seriousness that seems even more apparent than ever. What stood out to me the most was Ice-T's spoken-word samples. Songs like *No Lives Matter* touches on the current state of police violence against blacks and no one has hit the nail on the head better than him here. Plus, Ice-T was in the movie *Leprechaun In The Hood*, and I am eternally grateful for that. No joke. On with the Body Count..."

RYAN WASTE
Municipal Waste

Mutation guarantee that you hear some evil

MUTATION

III: DARK BLACK

| UNDERGROOVE |

Wildhearts frontman returns to his wilder side

Ginger has surely earned the status of bona fide British institution by now. For a lot of music fans, his band The Wildhearts symbolise a heyday of the 90s rock scene – but for far too many that's all they know of his extensive and eclectic back catalogue. He returns with *Dark Black*, the third part of his Mutation trilogy, a fucked-up assault of lo-fi fuzz and extreme catharsis. As with the previous two instalments, he's brought his mates along for the ride. Scott Lee Andrews of Welsh punkers Exit International is his main co-writer, along with a rogues gallery of legends including Devin Townsend in operatic form on *Devolution*, and Motörhead's Phil Campbell, on their most intense offering yet, the title referencing their struggles with mental health. There's a nostalgic air, an industrial vibe that brings to mind Ministry and early Strapping Young Lad. The pummelling mania is interspersed with wicked humour, movie samples and elevating melodies, such as the gleefully sweary anthem *Irritant*, that make the lurch between the blasting clatter of *Victim* or the outright exhilaration of *Hate* engagingly accessible. It's not a record likely to earn Ginger the wider acclaim he deserves, but it's yet another reason to appreciate how lucky we are to have him.

8

TOM O'BOYLE

Last Album I Bought

VOGG Decapitated

VARIOUS ARTISTS
Whiplash

"The *Whiplash* movie delves into the New York jazz scene, following a budding jazz drummer – and all the intense struggles that he goes through. It's connected to the life of musicians, and it's an amazing film."

InVisions

NEVER NOTHING

| SELF-RELEASED |

Mad-for-it-metalcore with a misogynistic streak

InVisions have an unwavering tenacity when it comes to challenging the 'If it ain't broke don't fix it' approach to metalcore. At its most visceral, *Never Nothing* boasts the kind of nail-gargling roars reminiscent of Miss May I's Levi Benton alongside crushing riffs akin to old-school thrash. The guitars crunch; current single *Purge* marries emotive sheen with raging darkness while both *Faced By A Stranger* and *Hate Me (Forsake Me)* feature killer hooks and sufficient spark to set any venue ablaze. At other times, the York four-piece try too hard, seemingly hellbent on creating an in-your-face debauched persona – and suddenly the album merges into a glorified ode to a drunken lads' night out. Despite their weighty grooves and full-throttle attacks, *Turn Up* and *Illusionist* are straight out of the Attila playbook with lyrics like *'Suck it, Princess'* and *'She said she couldn't/But now she's down on her knees'*. Misogynistic overtures aside, you've got an adrenaline-filled debut from a band with undeniable potential.

6

SOPHIE MAUGHAN

Less Art

STRANGLED LIGHT

| GILEAD MEDEA |

Bringing post-hardcore back to its embittered roots

Less Art's supergroup status gives them a pedigree to live up to, and their raw, depressive debut record does this and more. Driven by the impassioned howls of Curl Up And Die frontman Mike Minnick and the rhythms of Thrice's Breckenridge brothers, it's an album that finds its bread and butter in blending ever-building musical power with vitriolic lyricism. Entries such as *Wandering Ghost*, *Shapeshifter* and anarchic lead single *Pessimism As Denial* begin with clean guitars before descending into unadulterated, mid-paced hardcore. *Strangled Light*'s undisputed attitude alongside dingy, dirt-under-the-nails production and punk-inspired guitar tones make for an experience that harkens back to the origins of subversive, anger-fuelled rock. Unlike fellow post-hardcore contemporaries, Less Art seem intent on eliminating the 'post-' suffix as much as possible. As Mike wails out such refrains as *'What is it in man?'*, it's impossible not to note the abrasive inspiration from socially conscious trailblazers like Minor Threat.

8

MATT MILLS

Make Them Suffer

WORLDS APART

| RISE |

Ever-expanding deathcore dynamics from Down Under

Perth sextet Make Them Suffer legitimised their symphonic deathcore tag with the release of 2010's blistering *Lord Of Woe* EP and their full-length debut *Neverbloom*'s propensity for eloquent gloom. These Antipodeans' penchant for blending nihilistic beauty with rapid-fire bludgeoning has remained a fundamental part of their sound, but dynamically, there's an unmistakable shift at work here – aside from the obvious absence of keyboard/vocalist Louisa Burton. Current single *Fireworks* may lack the lyrical depth or romanticism of songs past, but its tinkling keys and melodic heft are nonetheless compelling, while opener *First Movement* highlights those startling female vocals. *Power Overwhelming* and *Save Yourself* introduce change and progression with slower tempos, djent-tinged passages and the latter's emphatic 'call-to-arms' spoken-word mantra. Granted, *Worlds Apart* is not the frostbitten maelstrom on which MTS established themselves, but any diehards blanching at this record's euphoric eclecticism will certainly find solace among the intermittent flurries of blastbeats and enamel-peeling screams elsewhere. These guys are suffering for their art successfully.

7

SOPHIE MAUGHAN

SMALL MERCIES

NEW BLOOD

Marzi Montazeri Feat. Tim 'Ripper' Owens

THE UPRISING

| CRUNCHY WESTERN |

Ferocious and incendiary, one-time Superjoint Ritual guitarist Montazeri and ex-Judas Priest vocalist Owens bring out the beast in each other on this EP. **[7]**

MALCOLM DOME

Sleep Token

TWO

| BASICK |

A mysterious, masked band supposedly in thrall to an ancient deity, Sleep Token craft a blend of thunderous tech-metal and sparse soundscapes drenched in cold beauty. Intriguing. **[7]**

DANNII LEIVERS

Wilderness Dream

PARALYSIS RISE

| CREATOR-DESTRUCTOR |

Another blackened thrash band from the US. You'd think a formula as rigid as the one Wilderness Dream stick to would be getting old by now, but *Paralysis Rise* is gloriously brutal fun. **[8]**

STEPHEN HILL

Next To None

PHASES

| INSIDE OUT |

Rising US proggers turn up the heavy on album number two

Pennsylvania's Next To None are progressive metallers who place the emphasis very firmly on the spectrum's chunkier end. *Phases* is their second album, and in heaviness terms the band have really cranked the dial, becoming noticeably more confident since their 2015 debut, *A Light In The Dark*. Besides supplying those scratchy turntable sounds, keyboardist Thomas Cucé continues to mix growls with clean vocals. Derrick Schneider's immensely detuned guitar riffs are redolent of Slipknot and Sepultura, though *Alone* and *Kek* display bags of melodic content. The progressive element comes via bassist Kris Rank and engine room colleague Max Portnoy, who is already shaping up to be a notable drummer, just like his father Mike. Second time around there are no guest appearances – not even from Portnoy Snr – and the band wrote and produced every last note themselves, railing against those who accused them of nepotism on *The Apple*. This is a brave, accomplished sophomore set.

8

DAVE LING

Onegodless

MOURNER

| SELF-RELEASED |

Dutch progressive artists get down and dirty

The pop-and-hiss of a ringpull and indignantly spat "Ah, fuck it" intro of Onegodless's debut tells you all you need to know about the following 40 minutes of low-slung, grooving ruckus that awaits. From the cover art of a skull ring-adorned fist to the Southern-fried blues and heavily Anselmo-inspired vocals, this is good ol' boys' metal through and through. It comes as a surprise, then, to discover that the band contains some of the Netherlands' most respected prog musicians: bass player par excellence Robin Van Zielhorst, formerly of Cynic and Exivious, and ex-Textures vocalist Pieter Verpaalen, who by the sound of it were so sick of composing impossibly labyrinthine odes they went and did the complete opposite. The ceaselessly heaving riffs of the galloping *Unstable* or the punchy *Salvation* are as tight as you might expect given the calibre of the musicians, but somewhat samey after a while. There's nothing original about any of *Mourner*, but it sure sounds fun after a few beers.

6

TOM O'BOYLE

Pristine

NINJA

| NUCLEAR BLAST |

Blues/psych rock you don't need a retro-fetish to enjoy

The opening twangs of *Ninja* album opener, *You Are The One*, weave jaunty country blues with a funky classic R&B twist that evokes Stevie Wonder's *Superstition*. It's a perfect, ear-grabbing opener for the Norwegian blues rock band's fourth album. Frontwoman Heidi Solheim's stunning vocals flit from beautifully delicate to raw and powerful, and it's no surprise that the band have toured alongside Blues Pills. Pristine draw heavily on the sounds of the 60s, with swirling Hammond organ, drawn-out psych passages and groovy guitar solos. There's also straight-up, classic soul worship in the mammoth-sounding *The Perfect Crime*, where Heidi's vocals shine and are beautifully accentuated by a backing choir, and there's more than a hint of Deep South swagger peppered throughout, especially on *Ghost Chase*. Pristine have solid songs that are rich with soul and have just the right amount of 60s-tinged nostalgia without tumbling into a patchouli-soaked pit.

7

HANNAH MAY KILROY

Rings Of Saturn

ULTU ULLA

| NUCLEAR BLAST |

Futuristic tech-metallers recalibrate their death ray

For years, Rings Of Saturn have been batting off rumours that they record their absurdly complex tech-death at half speed and can't actually play it live. It's not true, of course; one of their gigs will leave you in no doubt regarding their technical proficiency. In spite of the whispers, the Bay Area quartet have developed into an impressive proposition. *Ultu Ulla* is a world away from the band's breakdown-heavy 2010 debut, *Embryonic Anomaly*, which focused on brute strength rather than brains, their latest showcasing a band who have now upped their songwriting chops and sonic vision. ROS have also been criticised in the past for their surreal 'alien-core' production that's sometimes rendered them sonically synthetic, fuelling those accusations that the band are cheating instrumentally. But the futuristic atmosphere that permeates this record, and the demented lead riff of opener *Servant Of This Sentience*, sound like *Space Invaders* being played on a Commodore 64 – a sound that's pushed ROS into a unique, stylistically and technically impressive universe of their own.

7

DANNII LEIVERS

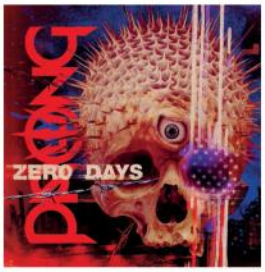
Prong like to make a grand entrance

PRONG

ZERO DAYS

| STEAMHAMMER/SPV |

NY crossover veterans live to thrash another day



Thirty years into their existence, Prong have crossed over so many times that the knots they've created have ensured they're knitted firmly into the fabric of metal history. It's been a tempestuous ride – frontman Tommy Victor, like his contemporary Page Hamilton of Helmet, is the only original and consistent member – but *Zero Days*, Prong's 12th album, is a focused and determined work with a fiery heart. Their thrash roots, gnarled and twisted, wind their way around everything they do here – particularly on the seething, full-pelt maelstrom of *Forced Into Tolerance*, with its beefy, pit-friendly breakdown that bloodies noses from 20 paces – latest drummer Art Cruz providing an uncompromising caveman foundation that rarely veers from its path. And yet *Off The Grid* has the hardcore punk fury that has always been a part of their genetic makeup, with a snotty obnoxiousness that screams of adolescent muscle-memory boundary-pushing even at their advanced age. While it's more subdued than it has been in the past, their industrial side lurks just above the surface, as on the future-retro vocal treatment on *Interbeing*. The return of Prong may fly under the radar for many, but this old dog has plenty of bite left in it.

7

EMMA JOHNSTON

YOU MIGHT'VE MISSED

LAST MONTH IN NUMBERS

Decapitated

ANTICULT

"No one has made such technically incendiary riffs this damn irresistible since Machine Head's *The Blackening*." **[9]** **ADAM REES**

Stone Sour

HYDROGRAD

"There's a very good album in *Hydrograd* struggling to get out among the musical morass." **[6]** **PHILIP WILDING**

Municipal Waste

SLIME AND PUNISHMENT

"Municipal Waste's new batch of pit-ripping classics are custom-designed to cause maximum chaos." **[8]** **DOM LAWSON**

Doyle

II: AS WE DIE

"Bold and brash… chunky, Sabbath-esque riffs… it'll challenge everything you think you know about Doyle." **[7]** **NATASHA SCHARF**

Corey Taylor finds his homeland's in a bit of a State

COREY TAYLOR

AMERICA 51

| DA CAPO PRESS |

Slipknot chief torches the political landscape

Corey Taylor doesn't like Donald Trump. In fact, that's probably something of an understatement, the President being dubbed 'the Cheeto' throughout *America 51*. But on the other hand, Corey doesn't like the two-party system of American politics at all, which he makes abundantly clear at the beginning of his fourth book. One thing The Great Big Mouth *loves*, however, is his country – the United States Of America. In his typical stream-of-consciousness style, often flailing wildly off-topic, the Slipknot frontman airs his gripes with all the political bullshittery that has gone down on his home turf recently. While his previous books have taken aim at the unending list of humanity's traits that annoy Corey, this is a takedown of modern-day politics and (of course) the Trump administration from a man who admits he feels no kinship to either big party, but has a wealth of knowledge on American politics and a comical yet vicious tongue to match. Using his band life and turbulent childhood as reference points throughout, Corey shares his liberal views on everything from Black Lives Matter to Reaganomics, with cursing and caps lock firmly in place, forever reminding the reader that he's an asshole (his words!).

7

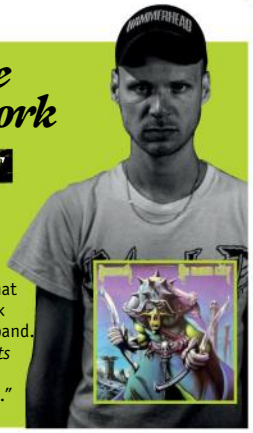
And while not everyone will agree with the points made on these pages, this asshole knows his shit.

LUKE MORTON

My Favourite Album Artwork

HANNO KLÄNHARDT MANTAR

{ NAZARETH
No Mean City



"It's mean and evil. I discovered that record as a kid and as good artwork should, it made me check out the band. I am willing to admit that *Love Hurts* is one of my favourite songs ever, even though it's on another album."

Shade Empire

POETRY OF THE ILL-MINDED

| CANDLELIGHT |

Finnish orchestral metallers dial down the extremity

Depending on your bloodthirst for the extreme end of symphonic metal, Shade Empire's follow-up to their 2014 opus, *Omega Arcane*, will either be a tasty development or a potential disappointment. Their last album was monolithic, hitting a rampaging stride that outdid Dimmu Borgir in the epic stakes. On the plus side, there's sign of progression. The once-thunderous orchestral parts now focus more neatly on the string section. They've also toned down the histrionics, diluting their black metal stride. Clean singing on *Lecter* and the appearance of jazzy trumpets on *Wanderer* and *Thy Scent* move Shade Empire closer to *Ne Obliviscaris* territory while still retaining elements of Septicflesh and Swallow The Sun. The most epic moment happens on *Anti-Life Saviour*, combining string-laden intensity with apocalyptic unholy growls, and while production values are second to none, *Poetry Of The Ill-Minded* comes with a caveat: it's not the marauding, nihilistic, blastbeat-splattered inferno of its predecessor and if they believe that less is more they might be missing a trick.

7

HOLLY WRIGHT

Shattered Sun

EVOLUTION OF ANGER

| VICTORY |

Melodic Texas rogers return to pick up the pieces

Formed back in 2005, this Texan six-piece have toured with the likes of Exodus and Ill Niño, secured management from Testament's Chuck Billy and released a handful of EPs, even if it took them 10 years to release their debut album, *Hope Within Hatred*. They've also suffered some member changes along the way, including a temporary loss of co-founder and guitarist Daniel Trejo. However, his return and their inspiring new track, *Burn It Down*, has set them on their way again. *Evolution Of Anger* is a wildly strong follow-up to *Hope...*, injecting their KSE-like blend of muscle and melody with renewed positive energy and spirited aggression. It's enormously emotive and vocalist Marcos Leal and co deliver a hooky mix of raw tirades and powerful, sticky choruses. A heady mix of blistering rage, immersive harmonies and screaming fretwork, the album's pace is relentless and lyrics are delivered with pained conviction. *Declassified, Hollow Chains* and *Die For Nothing* are particularly memorable but few of the tracks disappoint. This is a killer evolution from a band as uplifting as they are brutal.

7

NIK YOUNG

Temple Of Lies

THE SERIAL KILLER SUITE

| ATTIC |

Midlands-based riff-wielders fail to leave a trail

Songtitles aren't always meant to be taken literally, but when four big, hairy blokes from the Midlands call their opening track *Epic Doom* you kind of expect it to do what it says on the tin. What transpires instead is a half-baked tribute to Godsmack. Intentionally ironic? Probably not. Temple Of Lies want to be Monster Magnet and Mastodon, but miss all of the elongated, unexpected twists. Their potential sneaks through on *Illusion Of Choice*, where Si Shaw snarls a good *'Look in my eyes!' Sleep* slings around a dose of grunge melody, *Dark Energy* actually does reflect its foreboding title and *Face Of Grey* teeters on the edge of inventiveness, while *Symbiotic Parasite* has the catchiest hooks. But in a saturated genre and with 12 attention-waning tracks, *The Serial Killer Suite* falls short. Their new bassist, Jags, has supposedly added a new heavy bottom to their sound but the best bottom can be found in their saucy video for lead track *Skin* – and don't worry, it doesn't belong to a hairy bloke.

5

HOLLY WRIGHT

WORLD SERVICE

GLOBAL METAL

Unaussprechlichen Kulten

KEZIAH LILITH MEDEA (CHAPTER X)

| IRON BONEHEAD |

A masterclass in grotesque Lovecraftian churn, this Chilean quartet's swirling death squall bulges with bright ideas, progressive touches and moments of unsettling chaos. **[8]**

DOM LAWSON

Vehementer

REPLENISHMENT CIRCLE (THE BLACK SPECTUMFEST)

| BLOOD HARVEST |

Four bursts of ragged, hostile blackened thrash from these Serbian sinners, delivered with infernal venom and as raw as a fresh bullet wound. Perfect for fans of Satan. **[8]**

DOM LAWSON

Zurvan

GORGE OF BLOOD

| SATANATH |

Possibly the most extreme metal band to have emerged from Iran, this duo mix cold, tensile, Satyricon-style riffage with occult chants, moments of Bathory-esque grandeur and more, the sense of the illicit compacted into every note. **[7]**

JONATHAN SELZER

Unseen Faith

WAVER

| PRIME COLLECTIVE |

A spiritual path strewn with over-familiar landmarks

Unseen Faith have released a series of EPs since forming in 2010, but this is the Danish quintet's debut full-length. With that in mind it's probably not worth expecting them to hit a home run straight out of the gates, but similarly their lack of identifiable personality is the biggest flaw in this occasionally enjoyable but often generic listening experience. All of the tropes of modern tech/metal/deathcore are so easily telegraphed on every song that you never come close to getting the thrill and excitement that the best music brings. If you're a committed fan of the genre, though, there is enough of the pace, bounce and juddering rhythms that makes this music fly in a song like *Friend Of The Devil*, and the excellently discordant guitar parts of album highlight *(Don't) Fear* to stop the band from being written off completely. Ultimately, though, Unseen Faith have a way to go before we can start talking about them alongside the bands they've so clearly been influenced by.

5

STEPHEN HILL

Volumes

DIFFERENT ANIMALS

| FEARLESS |

Rejigged West Coast metalcore crew fight back from the brink

LA metalcore crew Volumes have weathered their fair share of ups and downs. Despite earning a reputation with their 2010 EP, *The Concept Of Dreaming*, they've been hit with various setbacks, including line-up changes, drug addictions and bizarre injuries. This third album sees the band fighting to regain lost ground and signals a palpable shift in direction. Volumes have always flirted with djent textures, and that dark edge has remained, although it's now rounded out with bouncy nu metal influences, straight-to-the-jugular riffery and a startling number of memorable melodies. It's the quintet's first effort to feature new vocalist, former Bury Your Dead frontman Myke Terry, and his impact has proved both pivotal and immediate. His soulful, clean vocals act as the perfect foil to joint-frontman Gus Farias's glass-shattering shrieks on the crazily catchy *Finite*, and carry the addictive melody of *On Her Mind*, alongside a quickfire guest spot by rapper Pouya. An impressively moreish comeback.

7

DANNII LEIVERS

Wage War

DEADWEIGHT

| FEARLESS |

Soaring, diverse metalcore from the Sunshine State

Fearless knew talent when they signed it with this Floridian five-piece. Wage War's 2015 debut album, *Blueprints*, set them apart from their metalcore peers, and *Deadweight* sees them maturing in all the right directions. Their latest has a comfortingly familiar style but both the songwriting and screamed/sung vocals have grown more powerful and neatly intertwined. This diverse album blends the crushingly heavy with the convincingly melodic to deliver something quite electric. *Two Years*, *Disdain* and *Stitch* deliciously spotlight the band's brutal side, while *Don't Let Me Fade Away* and the intoxicatingly catchy *Southbound* pull in the clean, heartfelt choruses. *Gravity* stands out for its gentle opening, emotionally anthemic style and distantly chugging riffs, while *Johnny Cash* boasts haunting overlapping clean cries and gruff roars. *Indestructible* is the album's weak link with an overly obvious chorus and key change, but its suddenly vicious close makes for a solid recovery. Overall, this slickly produced mix of unapologetically aggressive vocals, soaring choruses, crunchy riffs and effective breakdowns is authentic, emotional and strangely therapeutic.

8

NIK YOUNG

Wintersun

THE FOREST SEASONS

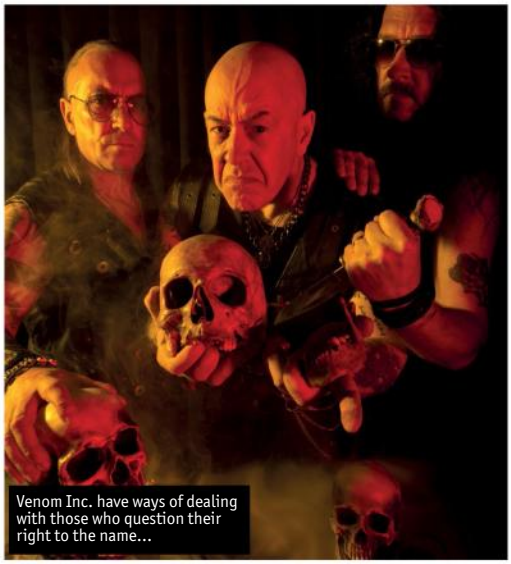
| NUCLEAR BLAST |

A controversial symphonic stopgap that exceeds expectations

Long story short; Wintersun and Nuclear Blast fought over the band's plans to crowdfund the sequel to *Time I* when the label understandably refused to pay for the band to build their studio (with a now-legendary sauna). Apparently a compromise, *The Forest Seasons* was initially crowdfunded and despite being priced at €50 and offering no physicals whatsoever, raised an incredible €464,000. Now comes the physical release, courtesy of the label – a win/win for both parties... possibly. So it seems this album is designed to extract money for the funding of a more important album... not an encouraging start. However, *The Forest Seasons* is actually an accomplished piece of work. The four songs (named after the seasons) average 13 minutes long, and each carries its own flavour. Interestingly, it's a heavier and less flowery affair than, for example, *Time I* – indeed, *The Forest That Weeps (Summer)* even enters Primordial-esque territories. The blacker take arguably pushes the music closer to extreme territories, which strangely suits them.

8

DAYAL PATTERSON



Venom Inc. have ways of dealing with those who question their right to the name...

VENOM INC.

AVÉ

| NUCLEAR BLAST |

Mantas, Abaddon and, erm, Tony return

Let's not waste any time arguing about which incarnation of Venom is the real deal; Venom Inc. have arrived, and *Avé* suggests that they are both a formidable *and* credible rival to Cronos and his now well-established latter-day henchmen. In fact, the similarities between the two bands are less striking than you might imagine. Venom Inc. are noticeably less dependent on the original band's blueprint, as shades of guitarist Mantas's recent work with M-Pire Of Evil intermittently sneak into his ruthless barrage of gnarly riffs, and Tony Dolan's gargoyle snarls give everything a distinctive character. Admittedly, opening epic *Avé Satanas* and closing neck-wrecker *Black N Roll* are very straightforward nods towards Venom classics of old, but the stomping industrial vibes that drive single *Dein Fleisch* along point to an esoteric influence or two. Elsewhere, *Time To Die* is pure pummelling crossover thrash with some razor-sharp twists and turns and *I Kneel To No God* churns, scythes and swings like Triptykon channelling ZZ Top. A bruising first salvo from some genuine unsung metal heroes, *Avé* welcomes us to Hell all over again, and it's an offer discerning metalheads will not refuse.

7

DOM LAWSON

REVIEWED NEXT MONTH...

AKERCOCKE

ARCH ENEMY

COMEBACK KID

PROPHETS OF RAGE

CRADLE OF FILTH

CRYPTORIANA
WORLD TOUR
UK AND IRELAND 2017

OCTOBER
MON 30 BELFAST LIMELIGHT
TUE 31 DUBLIN ACADEMY
NOVEMBER
THU 02 MANCHESTER ACADEMY 2
FRI 03 GLASGOW GARAGE
SAT 04 BIRMINGHAM O_2 INSTITUTE 2
SUN 05 LEEDS CHURCH
TUE 07 OXFORD O_2 ACADEMY
WED 08 SOUTHAMPTON ENGINE ROOMS
THU 09 NORWICH WATERFRONT
FRI 10 LONDON ELECTRIC BALLROOM
SAT 11 BRISTOL BIERKELLER

NEW ALBUM
DUE SEPT 2017

LIVENATION.CO.UK · TICKETMASTER.CO.UK
A LIVE NATION & FRIENDS PRESENTATION IN ASSOCIATION WITH UNITED TALENT AGENCY

THE UNDERWORLD

174 CAMDEN HIGH STREET, CAMDEN TOWN, LONDON NW1 · 020 7482 1932 · WWW.THEUNDERWORLDCAMDEN.CO.UK

WED 26 JUL
SACRED REICH
+ DAMNATION'S HAMMER & CRYPTIC SHIFT
TICKETS £20.00 ADV / DOORS 19:00

MON 31 JUL
AUGUST BURNS RED
MESSENGERS 10 YEAR ANNIVERSARY TOUR
+ NAPOLEON
TICKETS £18.00 ADV / DOORS 19:00

THU 10 AUG
WHITECHAPEL
+ ABHORRENT DECIMATION
TICKETS £15.00 ADV / DOORS 18:00

FRI 11 AUG
DEATH ANGEL
PLUS VERY SPECIAL GUESTS WARBRINGER
TICKETS £20.00 ADV / DOORS 18:00

TUE 22 AUG
CRYPTOPSY
+ BLACK SKIES BURN & BEYOND GRACE
TICKETS £15.00 ADV / DOORS 19:00

FRI 25 AUG
JUNKYARD & SPREAD EAGLE & SHARK ISLAND
+ THE FIASCOS
TICKETS £20.00 ADV / DOORS 17:30

SAT 26 AUG
CJ RAMONE
+ ISOTOPES & BRASH BULLETS
TICKETS £15.00 ADV / DOORS 18:00

WED 30 AUG
STREET DOGS
TICKETS £15.00 ADV / DOORS 19:00

THU 31 AUG
SUFFOCATION
+ HAMMERCULT, UNFATHOMABLE RUINATION & LUNATIC HOOKER
TICKETS £20.00 ADV / DOORS 18:00

SAT 2 SEP
DIEMONDS + FORGED IN BLACK
TICKETS £12.00 ADV / DOORS 18:00

SUN 3 SEP
HELL ON EARTH 2017 *FEATURING*
CATTLE DECAPITATION
BROKEN HOPE META-STASIS, HIDEOUS DIVINITY & GLORYHOLE GUILLOTINE
TICKETS £20.00 ADV / DOORS 17:00

THU 7 SEP
JOEY CAPE (LAGWAGON/ME FIRST AND THE GIMME GIMMES/SCORPIOS)
+ ZACH QUINN (PEARS), BRIAN WAHLSTROM (SCORPIOS/GODS OF MOUNT OLYMPUS) & DONALD SPENCE (VERSUS THE WORLD)
TICKETS £15.00 ADV / DOORS 18:00

SAT 9 SEP
101% PANTERA & MEGADETH UK
+ CALLOUS CALIGULA
TICKETS £10.00 ADV / DOORS 18:00

TUE 12 SEP
SERIOUS BLACK + HERMAN FRANK
TICKETS £15.00 ADV / DOORS 19:00

FRI 15 SEP
PHIL RUDD (EX-AC/DC)
+ BURNT OUT WRECK & REVEAL THE BEAST
TICKETS £25.00 ADV / DOORS 18:00

TUE 26 SEP
EVERGREY
TICKETS £20.00 ADV / DOORS 19:00

TICKETS AVAILABLE FROM THE WORLD'S END PUB (NEXT DOOR TO THE UNDERWORLD)
OR BY CC: STARGREEN 020 7734 8932 / WWW.STARGREEN.COM
TWAUDIO

THE UNDERWORLD

CAMDEN CARNAGE 2017

TUE 1 AUG
F.U.'S & BOLLWEEVILS
TICKETS £18.00 ADV / DOORS 19.00

WED 2 AUG
88 Fingers Louie
+ IN EVIL HOUR & THE BITTER-TOWN HOUNDS
TICKETS £20.00 ADV / DOORS 19.00

THU 3 AUG
SCREAM
+ SIDEKICK, MIAMI NICE & UPPERCUT
TICKETS £22.50 ADV / DOORS 18.00

FRI 4 AUG
RICHIE RAMONE
+ MASSIVE
TICKETS £14.00 ADV / DOORS 18.00

MON 7 AUG
FANG & STALAG 13 & KNOW
TICKETS £18.00 ADV / DOORS 19.00

TUE 8 AUG
THE PLANET SMASHERS
+ POPES OF CHILLITOWN, FAINTEST IDEA & LAST EDITION
TICKETS £15.00 ADV / DOORS 19.00

SAT 12 AUG
THE DREADNOUGHTS
+ CALICO JACK & SPACE CHIMP
TICKETS £12.00 ADV / DOORS 18.00

SUN 13 AUG
THE CASUALTIES
TICKETS £15.00 ADV / DOORS 18.00

174 CAMDEN HIGH STREET, CAMDEN TOWN, LONDON NW1 · 020 7482 1932 · WWW.THEUNDERWORLDCAMDEN.CO.UK
TICKETS AVAILABLE FROM THE WORLD'S END PUB (NEXT DOOR TO THE UNDERWORLD)
OR BY CC: STARGREEN 020 7734 8932 / WWW.STARGREEN.COM
TWAUDIO

ANDREW W.K.
THE PARTY NEVER DIES
LIVE IN CONCERT WITH HIS FULL BAND 2017

NOVEMBER
THU 9 PORTSMOUTH WEDGEWOOD ROOMS
FRI 10 LONDON O2 FORUM KENTISH TOWN
SAT 11 CARDIFF GREAT HALL
SUN 12 NORWICH WATERFRONT
MON 13 MANCHESTER O2 RITZ
TUE 14 GLASGOW GARAGE
WED 15 BIRMINGHAM O2 ACADEMY 2

MYTICKET.CO.UK | SEETICKETS.COM

ANDREWWK.COM /ANDREWWK /ANDREWWK /ANDREWWK

A KILIMANJARO & FRIENDS PRESENTATION BY ARRANGEMENT WITH WME

MASTODON

DECEMBER 2017
SAT 2 CARDIFF GREAT HALL
MON 4 WOLVERHAMPTON CIVIC HALL
TUE 5 NOTTINGHAM ROCK CITY
WED 6 NEWCASTLE NORTHUMBRIA UNI
THU 7 GLASGOW BARROWLAND
SAT 9 MANCHESTER ACADEMY
SUN 10 LONDON O2 ACADEMY BRIXTON

MYTICKET.CO.UK / SEETICKETS.COM

MASTODONROCKS.COM /MASTODON /MASTODONMUSIC

THE ALBUM 'EMPEROR OF SAND' OUT NOW

A KILIMANJARO & TRIPLE G PRESENTATION BY ARRANGEMENT WITH K2 AGENCY

LIFE OF AGONY
A PLACE WHERE THERE'S NO MORE PAIN

SEPTEMBER 2017 UK TOUR

FRI 15 NORWICH WATERFRONT
SAT 16 MANCHESTER GORILLA
MON 18 NOTTINGHAM RESCUE ROOMS
TUE 19 NEWCASTLE INSTITUTE
WED 20 GLASGOW THE GARAGE
FRI 22 BIRMINGHAM O2 INSTITUTE2
SAT 23 LONDON ELECTRIC BALLROOM

MYTICKET.CO.UK / SEETICKETS.COM

LIFEOFAGONY.COM NAPALMRECORDS.COM

THE NEW ALBUM "A PLACE WHERE THERE'S NO MORE PAIN" OUT NOW ON NAPALM RECORDS

A KILIMANJARO & FRIENDS PRESENTATION BY ARRANGEMENT WITH TKO

Electric Wizard

plus special guests

Angel Witch

and RIDDLES

17 Aug Bristol Bierkeller
18 Aug Nottingham Rescue Rooms
19 Aug Newcastle Riverside

Academy Events present

TUESDAY 14TH NOVEMBER

O2 ACADEMY BRIXTON LONDON

AN ACADEMY EVENTS & TIDAL CONCERTS PRESENTATION BY ARRANGEMENT WITH FACTORY MUSIC MANAGEMENT AND AGENCY LTD.

ACADEMY EVENTS BY ARRANGEMENT WITH TRANSCEND MUSIC PRESENTS

FIELDS OF THE NEPHILIM

SATURNALIA

21st December 2017

O2 FORUM KENTISH TOWN · LONDON

FIELDS-OF-THE-NEPHILIM.COM

OCTOBER 2017
31 LONDON
O2 ACADEMY ISLINGTON
NOVEMBER 2017
01 BRISTOL
THE FLEECE
02 BIRMINGHAM
MAMA ROUX'S
03 GLASGOW
STEREO
04 MANCHESTER
REBELLION
05 OXFORD
O2 ACADEMY2

INTERVALSMUSIC.NET
AN ACADEMY EVENTS PRESENTATION

FRONT LINE ASSEMBLY
EUROPEAN TOUR 2017

PLUS GUESTS
DER REST

THURSDAY 24TH AUGUST
O2 ACADEMY ISLINGTON . LONDON
AN ACADEMY EVENTS PRESENTATION

ACADEMY EVENTS
IN ASSOCIATION WITH ARTERY GLOBAL PRESENTS

DEAD BY APRIL

PLUS SPECIAL GUESTS
Siamese
EXCLUSIVE UK SHOW

WEDNESDAY
13TH SEPTEMBER 2017
O2 ACADEMY ISLINGTON
LONDON

THE WAVE OF SYNERGY TOUR

ANDY JAMES
ANGEL VIVALDI
2017 EUROPE TOUR

SATURDAY 23rd SEPTEMBER
O2 ACADEMY3 BIRMINGHAM
AN ACADEMY EVENTS PRESENTATION

PLUS SPECIAL GUESTS
CROOKED TEETH TOUR

THURSDAY 5TH OCTOBER 2017
O2 ACADEMY BIRMINGHAM
'CROOKED TEETH' OUT NOW

An Academy Events presentation by arrangement with ITB and 10th Street Entertainment

academyevents presents

Igorrr

SAVAGE TOUR

WEDNESDAY
8TH NOVEMBER 2017
O2 ACADEMY ISLINGTON
LONDON

IGORRR.COM

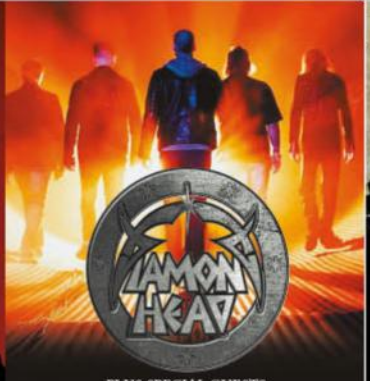
ACADEMY EVENTS BY ARRANGEMENT WITH IBD PRESENT

LAIBACH

ALSO SPRACH ZARATHUSTRA

EXCLUSIVE UK SHOW
THURSDAY 23RD NOVEMBER 2017
O2 ACADEMY ISLINGTON
LONDON
LAIBACH.ORG

NEW ALBUM ALSO SPRACH ZARATHUSTRA OUT ON 14 JULY 2017



PLUS SPECIAL GUESTS
WEDS 6th DECEMBER 2017
O2 ACADEMY2 ISLINGTON
LONDON

An ACADEMY EVENTS Presentation
by arrangement with PARAMOUR GROUP

academyevents presents

WOLFSBANE

THURSDAY
21ST DECEMBER 2017
O2 ACADEMY2 ISLINGTON
LONDON

TICKETMASTER.CO.UK & ALL USUAL AGENTS

70000 TONS OF METAL™

The World's Biggest Heavy Metal Cruise

Miami/Ft Lauderdale, FL –
Grand Turk, Turks & Caicos Islands
February 1 – 5, 2018

Alestorm · Borknagar · Cannibal Corpse · Dark Tranquillity
Enslaved · GoatWhore · Gyze · In Extremo
Insomnium · Korpiklaani · Meshuggah · Necrophobic
Obscura · October Tide · Rhapsody 20th Anniversary Farewell Tour
Septicflesh · Sepultura · Sonata Arctica · Wolfheart

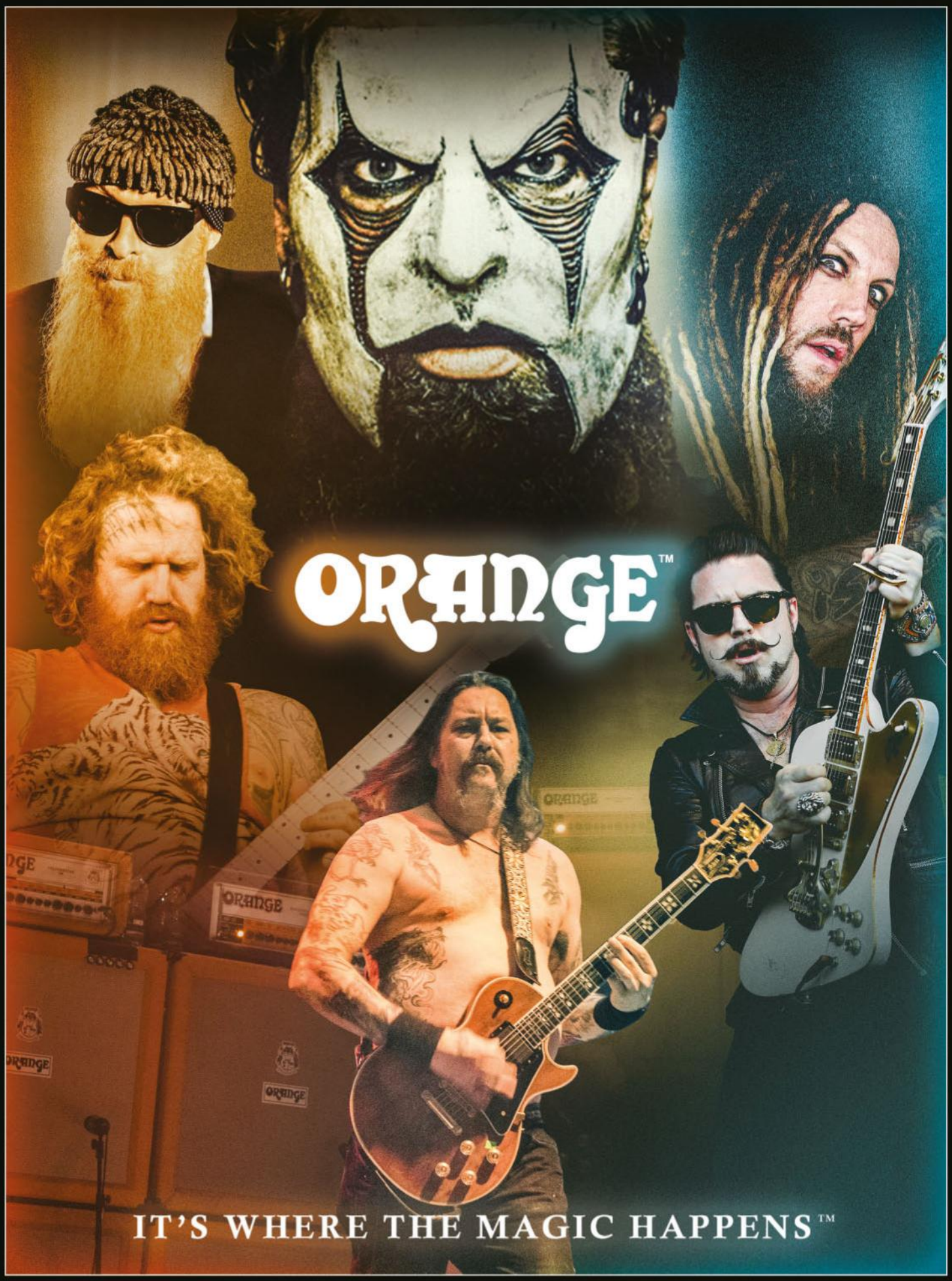
...and many more!

THE WORLD'S BIGGEST
THE ORIGINAL
HEAVY METAL CRUISE

4 Days
60 Bands
1 Cruise Ship
Only 3000 Tickets

70000TONS.com

Tel: +1 305 777 4878



ZZ TOP — BILLY GIBBONS

MASTODON — BRENT HINDS

Sleep — MATT PIKE

RIVAL SONS — SCOTT HOLIDAY

Slipknot — JIM ROOT

KoRn — BRIAN WELCH

HAMMER
GOLDEN GODS
ORANGE

MONSTERENERGY.COM
#MONSTERMUSIC

THE WORLD'S NUMBER ONE SCIENCE FICTION AND FANTASY MAGAZINE

ON SALE NOW!

MARVEL'S TV SUPER-TEAM

FOUR COVERS TO COLLECT

Discover **Classic Guitars**

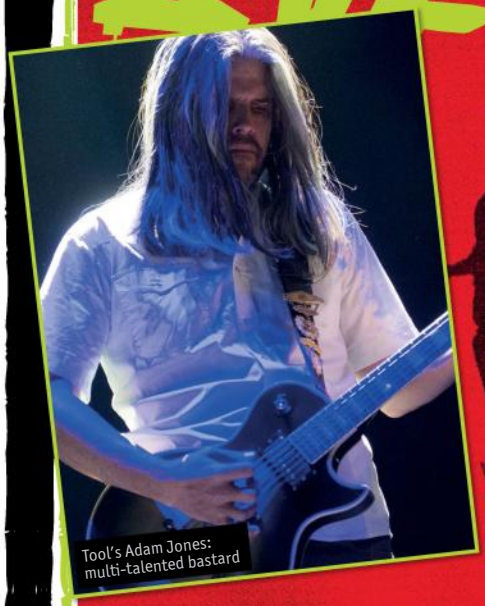
Every issue, Guitarist brings you the best gear, features, tuition and interviews to fuel your passion for guitar

Guitarist magazine is also available on Newsstand for iPhone, iPad & iPod touch

Also available to order online at **www.myfavouritemagazines.co.uk**

THE GOSPEL

LIVE



Tool's Adam Jones: multi-talented bastard

TOOL

PRIMUS/CLUTCH/ FANTÔMAS/MELVINS

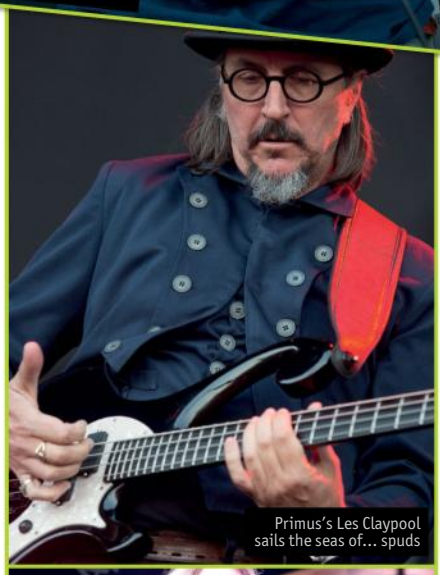
GLEN HELEN AMPHITHEATER, SAN BERNARDINO

Enigmatic art rockers lead a parade of 90s rock mavericks

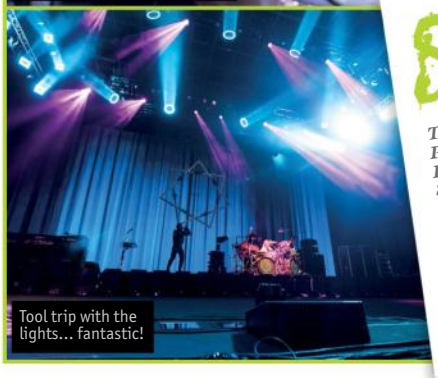
Clutch's Tim: a Sult with a deadly brilliant weapon

Maynard knows his Prime Directives: Serve the public trust, protect the innocent, uphold the law, torture us all with the wait for new music

All aboard the Fuck Yeah Express with the ever-awesome Neil Fallon


Primus's Les Claypool sails the seas of... spuds

Danny Carey delivers drum solos you actually *want* to hear


Tool trip with the lights... fantastic!

STEPHANIE CABRAL

Life is hard for Tool fans. For a band who enjoy the sort of twitchy-eyed, reverential status typically reserved for spiritual icons and doctors who end plagues, the band have repaid such devotion with a paltry four studio albums. Fans would dutifully point out the heroic depth and mesmerising precision of each, but even their noisiest defender would privately confess to soul-crushing disappointment that they haven't released a sliver of new music for 11 agonising years. Occasionally, however, Tool throw their fans a bone, such as their recent tour, which comes to a close tonight at the San Manuel Amphitheater, a sprawling outdoor venue couched in the arid, crumbling hills of San Bernardino, California. Or 'San Berdoo' to locals and members of outlaw motorcycle clubs. The band have stacked tonight's support slots with an eccentric gang of convention-dodging rule-breakers from those halcyon days of the 90s. In view of tonight's line-up, the venue should have hung a sign above the turnstiles saying, 'Abandon all hope of boring, 4/4 rock'n'roll, all ye who enter here'.

First up are **MELVINS [7]**, who get right down to business, ripping through new material like *Euthanasia* alongside 1993's *Hag Me*. Although it's barely four o'clock and the blinding California sun angrily sears the thin crowd beneath, they carry on imperviously, treating the early birds to a sludgy, hard-grooving 30-minute set that includes a spiralling, psyched-out reimagination of the Beatles' *I Wanna Hold Your Hand*.

Art rock supergroup **FANTÔMAS [5]**, one of Mike Patton's multitudinous side-projects, follow with their first live show in nine years, and the extent to which you might enjoy tonight's set depends entirely on your appetite for eardrum-shattering noise-rock experimentalism. Covering creepy scores from music and television, each song follows an increasingly predictable pattern of screamy blastbeats followed by campy, old-timey singing. At one point Mike unsuccessfully attempts to get a "Tool!" chant started and when his efforts fail to find purchase, he quips, "Alright, then you're going to get more of this shit."

Between acts, the Crystal Method spin pulsating sets of rock and electronica and when they kick off Def Leppard's *Rock Of Ages*, the house just about loses its mind. The sun mercifully begins its descent as **CLUTCH [8]** take the stage and launch into an absolutely filthy version of *Crucial Velocity*. Each pounding and absurdly hooky song beams a bright, flashing, neon reminder of why Clutch are the best goddamned rock'n'roll band on the planet. Neil Fallon blows into a harmonica and howls, "Hear that? That's the 'Fuck Yeah Express!'" as they wrap up an absolutely banging campaign with *Electric Worry* and *X-Ray Visions*.

Just after 7:30, **PRIMUS [8]** take the stage to a siege of euphoric howls, piling straight into *Those Damned Blue-Collar Tweekers*. Funky as hell and erupting with titanic metal choruses, they sound more vital than ever, led by Les Claypool and his utterly transfixing bass-playing virtuosity. Stopping mid-song to admire the 'Twisted Taters' sign at the back of the lawn, Les dedicates the remainder of the opener to Tool and the potato vendor. Their electric 45-minute set unfolds as a tapestry of wildly percussive jamming, with Les slapping, picking and strumming his way through fan faves like *Wynona's Big Brown Beaver, Mr. Krinkle* and *Jerry Was A Race Car Driver*.

If you've ever seen a **TOOL [9]** show, then you know exactly what you're going to get and yet still, they always seem to eviscerate expectations. Tonight is no exception. Taking the stage just after 9pm, the band lead off with *The Grudge*. Decked out in futuristic RoboCop-style armour, frontman Maynard James Keenan shouts, "San Berdoo! Hot balls!" before leading the band through *Parabol, Parabola* and a taut, grinding version of *Schism*. As usual, Maynard remains in his perch beside the drumkit, facing drummer Danny Carey and interspersing his vocals with a weird array of choppy poses that fall in somewhere between miming, interpretive dance and karate. The band are tight and relentlessly heavy as they plow through a marauding two-hour, 15-song set that also includes *Aenema*, a thundering, teased out *Jambi* and *Forty-Six & 2*. Amplifying the prismatic psychedelic undertones of the music, video montages featuring the metaphysically rooted art of Alex Grey play out on 20-foot screens behind the band in a collision of the mundane, the peculiar and the deeply disturbing. Initiating the encores, Danny's prolonged drum solo thrills with every roll of the toms and by the time the band reach closer *Stinkfist*, the crowd are sweating and hoarse, though baying for more. Recently, bassist Justin Chancellor revealed that Tool's forthcoming album is 90% done and yet with no release date or details in sight, new Tool music remains as remote as the first Starbucks on Saturn. Life is indeed hard for Tool fans but tonight is a reminder that their faith is eventually rewarded.

JOE DALY

Tool always seem to eviscerate expectations

SETLIST

The Grudge
Parabol
Parabola
Schism
Opiate
Ænema
Descending
Jambi
Third Eye
Forty-Six & 2
The Pot
Vicarious
Sweat
Stinkfist

FACT **In 1993, Tool played at Hollywood's Garden Pavilion, owned by the Church Of Scientology. Keenan 'baa-ed' at the audience for most of the show.**

Surfin', California style

Corey Taylor: unmasked and fired up

This is a rare chance to see Corey Taylor up close and personal

STONE SOUR

TROUBADOUR, LOS ANGELES

High-profile rockers prove a work in progress

Eight days removed from playing a local arena while on tour with Korn and Babymetal, Stone Sour mark the launch of new album *Hydrograd* with a sweat-drenched performance at the 500-capacity Troubadour. It's a rare chance to see one of modern hard rock and metal's most celebrated frontmen up close and personal, and a reminder of how a band that was once considered a side-project has mutated into a formidable entity of its own.

Interestingly, *Hydrograd* shows that the group's mutation isn't yet complete. It's rare for a band six albums into their career to seem as if they're continuing to find their sound, but much like the *House Of Gold And Bones* albums showcased a level of ambition not previously displayed on the group's earlier, groove-heavy alternative metal, *Hydrograd* sees Stone Sour showing off a few new tricks – namely, the unexpected power-pop sensibilities unabashedly on display in the Foos-like *Song #3* – the Number One track at American rock radio at the time of this performance. Unfortunately, the song falls flat tonight, as the crowd responds more enthusiastically to more familiar chug-alongs – and arguably lower-hanging fruit – such as *Made Of Scars, 30/30-150* and the ballad *Bother*, during which Corey, performing unaccompanied, sprinkles in a few bars of Alice In Chains' *Nutshell*. Other new tracks such as *Taipei Person/Allah Tea* and *Fabuless*, which bookend tonight's 90-minute set, are also better received, implying that Stone Sour's audience isn't necessarily unwelcoming to fresh material, just perhaps not yet ready to trade the melodic maturity of *Song #3* for the sugar rush of *Fabuless* and echoing Corey's chants of *'Motherfucker!'* on *Get Inside*.

When Corey takes the stage tonight, he wears a Wu-Tang Clan t-shirt and a shit-eating grin. "Get your hands in the fucking air!" he tells the crowd, who gladly comply. During *Taipei*, he windmills frantically, tosses the first of countless water bottles and punctuates the chorus's refrain (*'I'm running out of road, but I'm still doing 75'*) with a raised middle finger. During *Gone Sovereign*, he heads upstairs to the balcony then crowdsurfs while singing the final verse of *Fabuless*, which sees five of the dancing inflatables from the song's music video come to life onstage. It's all downhill from here? Not a chance.

CLAY MARSHALL

Josh Rand lets loose the Bat-Signal

SETLIST

Taipei Person/Allah Tea
Made Of Scars
Take A Number
Reborn
Say You'll Haunt Me
30/30-150
Mercy
Tired
Do Me A Favor
Blotter
Get Inside
Bother
Song #3
Through Glass
Gone Sovereign
Absolute Zero
Fabuless

FACT Aside from a few film cameos, Corey Taylor also provided the roars for the warlord *Fisher King* character in the 2015 *Dr Who* episode, *Before The Flood*.

Mike Portnoy's Shattered Fortress

NEXT TO NONE

Koko, London

Driven by the blitzkrieg drumming of Portnoy's son Max, **NEXT TO NONE [7]** offer a mix of blurry tempo changes, clean and growled vocals, turntable scratches, colourful keyboard swathes and dramatic melodies, with confidence to match the chops and youthful zeal. Portnoy Snr celebrated his 50th birthday earlier this year by performing his 12-step suite, a collection of personal songs penned for former group Dream Theater. Now he's revisiting them again, apparently for the last time. Documenting a battle with alcoholism is deep, dark and demanding work, but the choice of UK prog-metallers Haken and guitar hotshot Eric Gillette in **SHATTERED FORTRESS [9]** pays off. Some don't miss DT frontman James LaBrie, though it's sometimes hard to hear anyone else singing these songs. However, the audience's astonishing reaction rams home how much this material means not only to Portnoy, who believes it saved his life, but to all in this hall.

DAVE LING

Madball

Underworld, London

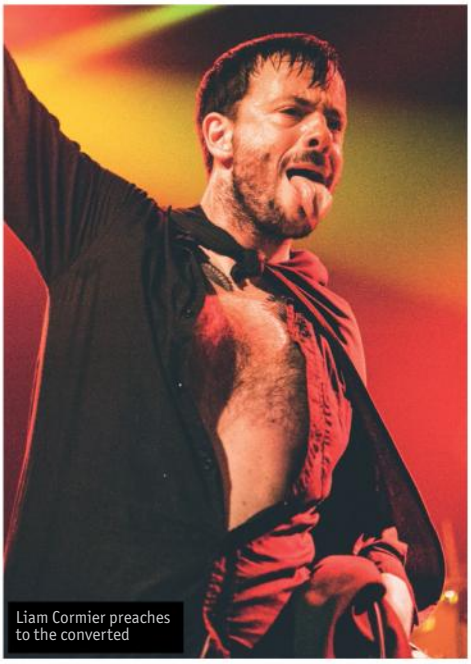
Thanks to their relentless touring, it feels like Madball play the Underworld every other week. Had you never seen them before you might wonder why they continue filling the same venue with such regularity, but if you've experienced the New York hardcore legends before, you'll know why people can't get enough of their impeccable old-school attack. Vocalist Freddy Cricien doesn't appear to have aged since he first set foot on the stage over two decades ago, still charging around and barking out classics like *Set It Off, Pride* and *Look My Way* like a bucking bronco. Soon the walls are dripping with sweat, the setlist has been ditched and Freddy is taking requests from the crowd. "Who came out to see us with Korn and Limp Bizkit?" he asks to a cheer, referencing last year's arena tour. "Respect to those guys for giving us that opportunity, and respect to you if you liked what you saw on that big stage and decided to come check us out for the first time tonight." If you didn't, rest assured, they'll be back soon.

8

STEPHEN HILL

STONE SOUR: STEPHANIE CABRAL/ COHEED & CAMBRIA & BAT SABBATH: JAKE OWENS

Scott Middleton unleashes his inner Zakk Wylde



Liam Cormier preaches to the converted

BAT SABBATH

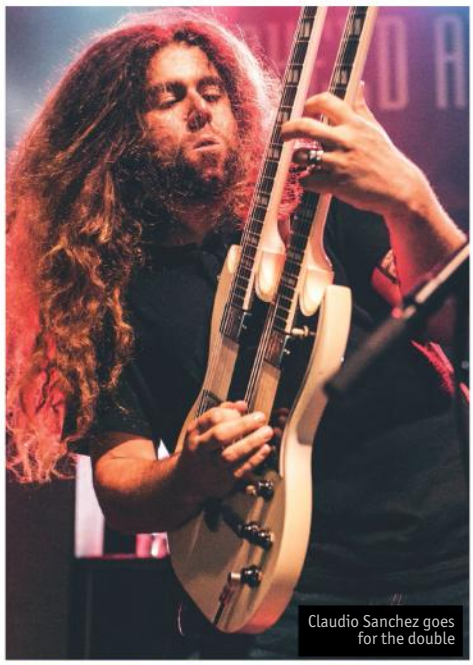
GOD DAMN

ISLINGTON ACADEMY, LONDON

Sheffield ragers rip it up at ground zero

It says a lot that on the hottest night of the year the Academy is rammed for what is essentially a covers band. But before that, **GOD DAMN [7]** show that the headliners won't have the monopoly on riffs, although the Wolves-based trio owe much more to Sub Pop, *Bleach*-era Nirvana than pure metal. The addition of a keyboard player and some brilliant new tracks from last year's *Everything Ever* shows a band continuing to grow into one of British rock's best. But, just on the strength of their setlist, no one is upstaging **BAT SABBATH [9]** tonight. The members of one of the best hardcore bands around bring a nihilistic, punk roughness to those classic Iommi riffs. Liam Cormier doesn't even bother with trying to capture Ozzy's melodies, instead screaming his way through *Children Of The Grave, Supernaut* and *N.I.B.* and addressing the crowd like a deranged preacher extolling us all to worship at the altar of "The almighty SABBATH!" His band are playful with the base material, too, Scott Middleton adding plenty of Zakk Wylde-esque pinch harmonics in the gaps where Iommi lets his riffs breathe. If that wasn't enough, an encore of Cancer Bats ragers *Hail Destroyer, Road Sick, Lucifer's Rocking Chair* and *Bricks And Mortar* are even more wildly received than material from *Paranoid*. Bat Sabbath might just be the best cover band of all time.

STEPHEN HILL



Claudio Sanchez goes for the double

Travis Stever spins the Amory tales

COHEED AND CAMBRIA

DINOSAUR PILE-UP

KOKO, LONDON

Sci-fi prog stars rev up their time machine

DINOSAUR PILE-UP [7] sure make a racket. Their red-raw garage rock, influenced by Nirvana, Melvins and the scrappy sensibilities of Foo Fighters' self-titled debut, is hardly progressive stuff, yet it's a reminder of just how thrilling simple, balls-to-the-the wall riffery can be. It's stupidly hot outside, but as far as **COHEED AND CAMBRIA [8]** fans are concerned, the opportunity to see the band play their 2005 album, *Good Apollo, I'm Burning...*, in full is one worth losing 10 pints of sweat over. Performing the album in order means that Coheed get *Welcome Home*, their best-loved song and traditional set-closer, out of the way early but even after that, the set never wilts. This feels like a truly special night. Some of these tracks, especially *The Willing Well II* and *III*, have barely been played in the last decade and it's testament to the strength of the songwriting on *Good Apollo...* that a histrionic prog record, based on a sci-fi storyline, can still connect on such a mass level. Tonight is about reliving past glories, but Coheed will only ever have their heads in the future, making music that sounds conceptually and sonically ahead of its time more than a decade later.

DANNII LEIVERS

Amy Lee brings the hits to life

Has Jen Majura been at the *Lithium*?

EVANESCENCE

ARCANE ROOTS

HAMMERSMITH APOLLO, LONDON

Gothic metal frontrunners return from the wilderness

Since their breakthrough in 2003, tonight's headliners have spent as much time on hiatus as they have off it. Long absences can be detrimental to careers; the music industry is fickle, fans move on and forget, yet for a second night running, Evanescence have sold out the Hammersmith Eventim Apollo, their first time on UK soil for six years. Prog-meets-post-hardcore trio **ARCANE ROOTS [7]** seem an unusual choice of support given there's little crossover between their dense, glitchy intricacies and the headliners' ethereal goth-rock, but they kick off proceedings with aplomb. Opener *Over And Over* and atmospheric new track *Matter* are built on erratic, Biffy Clyro-esque time signatures while they use their quiet/loud dynamic to devastating effect on a thunderous *Curtains*. It's a just a shame that large portions of the crowd seem more interested in chatting to each other – to them the band are just a placeholder before the main event – but AR have the rest of us enthralled.

Given the large gaps between their three studio albums, waiting has become part of the job description for **EVANESCENCE [7]** fans. However, as the lights dim, screams pierce the air and patience turns to frenzied excitement and fist-pumping as the band take to the stage with an opening salvo of singles *Everybody's Fool, What You Want* and *Going Under*. Tight, energetic and pumped up, tonight's a sharp reminder that this Arkansas quintet made female-fronted gothic rock a formidable commercial proposition in the 00s. Sadly, though, with its crunchy, nu metal leanings, some of Evanescence's heavier material hasn't aged well (perhaps the reason they've chosen to rework these songs on upcoming album *Synthesis*). The band really bewitch when they strip the machismo away, leaving frontwoman Amy Lee, her remarkable voice and piano centre stage. Her operatic vocals are seriously spellbinding on a haunting *Lithium* and an acoustic rendition of *My Immortal*, while some of the notes she pulls out on big-hitter *Bring Me To Life* have the crowd's jaws on the floor. Disappointingly, however, despite the band promising two new tracks from *Synthesis*, neither appear in tonight's setlist. Evanescence have given us a solid reminder of their successful past, but it would have been more interesting to see a glimpse of their future.

DANNII LEIVERS

Amy Lee hits notes that leave the crowd's jaws on the floor

SETLIST

Everybody's Fool
What You Want
Going Under
The Other Side
Lithium
Breathe No More
My Heart Is Broken
Made Of Stone
Haunted
Weight Of The World
Say You Will
My Immortal
Whisper
Call Me When You're Sober
Imaginary
Bring Me To Life

ENCORE
Your Star
Disappear

FACT **Amy Lee contributed vocals to the supergroup The Damning Well, featuring Wes Borland, but the song, *Power*, was never released due to management issues.**

Metal Church

Underworld, London

There are a couple of people who constantly shout "Get on with it!" and "Play some songs" throughout this gig. It's odd, because US classic metallers Metal Church do precisely this, and the vast majority here are totally immersed in the experience. Opening with the combustible *Fake Healer*, the band inevitably build the set around the two Mike Howe eras, with the vocalist showing his class and depth, emphasising the groove and melody that has always been the Church hallmark. There are four songs from current album *XI*, with *No Tomorrow* and *Reset* a match for established numbers like *In Mourning* and *Date With Poverty*. There are nods to the band's early days through *Start The Fire* and the yearning *Watch The Children Pray*, the latter retaining its special allure for the crowd. The main set ends with the riff rage of *Beyond The Black*, as the band show off an ability to generate pace. Metal Church have never had the success or stature accorded many of their contemporaries, but on this form, few can deny they are among the best metal bands around. A timeless performance.

8

MALCOLM DOME

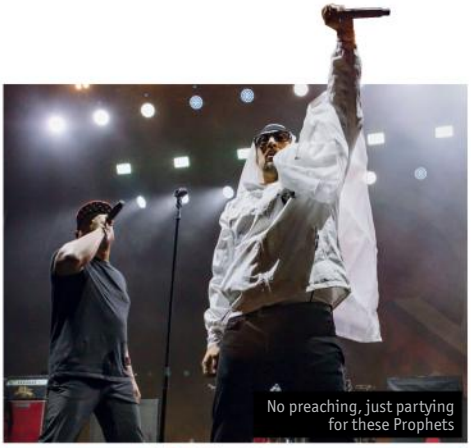
Slo Burn

BLOOD CEREMONY/ STEAK

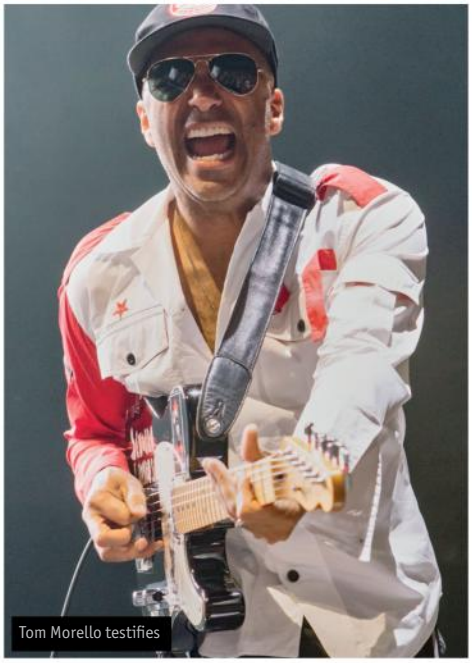
Garage, London

The Garage's fancy revamp doesn't appear to have air conditioning, turning the venue into a tropical sweatbox. Kicking off just after doors open, London's **STEAK [7]** deal in laidback, fuzzed-out grooves that hark back to the mid-90s, with a good dash of both Kyuss and Nebula. Canada's **BLOOD CEREMONY [8]** summon the spirits of Arthur Machen and Lord Dunsany via the sounds of Coven and Jethro Tull. Alia O'Brien's voice soars through an Amicus/ Hammer Horror-esque world and even technical gremlins fail to ground their magical psych sounds. Utterly enthralling, as ever. Not many people can lay claim to the voice of a genre, but who can think of stoner rock and not hear John Garcia's soulful rasp? *Amusing The Amazing* was a killer EP but not even **SLO BURN [7]** can stretch four songs over almost 90 minutes. A set that features more demo tracks than official releases flags a little in the heat at times, but set closer *Pilot The Dune* remains one of the greatest songs of the 90s.

ALASTAIR RIDDELL



No preaching, just partying for these Prophets



Tom Morello testifies

PROPHETS OF RAGE

ZEAL & ARDOR

BRIXTON ACADEMY, LONDON

All-star uprising puts party above politics

A mashing of black metal and African-American slave spiritualism against a backdrop of clanking slave chains is probably not what the jovial revellers are primed for, but **ZEAL & ARDOR [8]** lay waste to them anyway, particularly during the hellish blast of *Blood In The River*. 'What better place than here, what better time than now!' booms Chuck D, finishing off the triumphant blitz of *Guerilla Radio*. With the UK still reeling from a tumultuous election and the scourge of terrorism still painfully real, the time and the place is poignant for **PROPHETS OF RAGE [9]**. Amazingly, there's no anti-establishment rhetoric tonight, no political diatribes or even a whisper of Trump. In fact, the vibe is more party than politics, starting with a scratch set from DJ Lord and ending with hit after hit of Rage classics and a rap megamix excavating cuts including *Harder Than You Think* and *Insane In The Brain*. *Unfuck The World*, the latest track from the Prophets, is introed with a call for circlepits while the crowd go bonkers to *Bullet In The Head*. Chuck D's booming out of *'All of which are American dreams'* is spinetingling, as is Tom's solo on *Fight The Power*. It's a shame it all has to end, but *Bulls On Parade* and *Killing In The Name* land a final, still-relevant suckerpunch.

HOLLY WRIGHT

Addi captivates the crowd

Huge tunes, tiny venue

SÓLSTAFIR

THE OLD BLUE LAST, LONDON

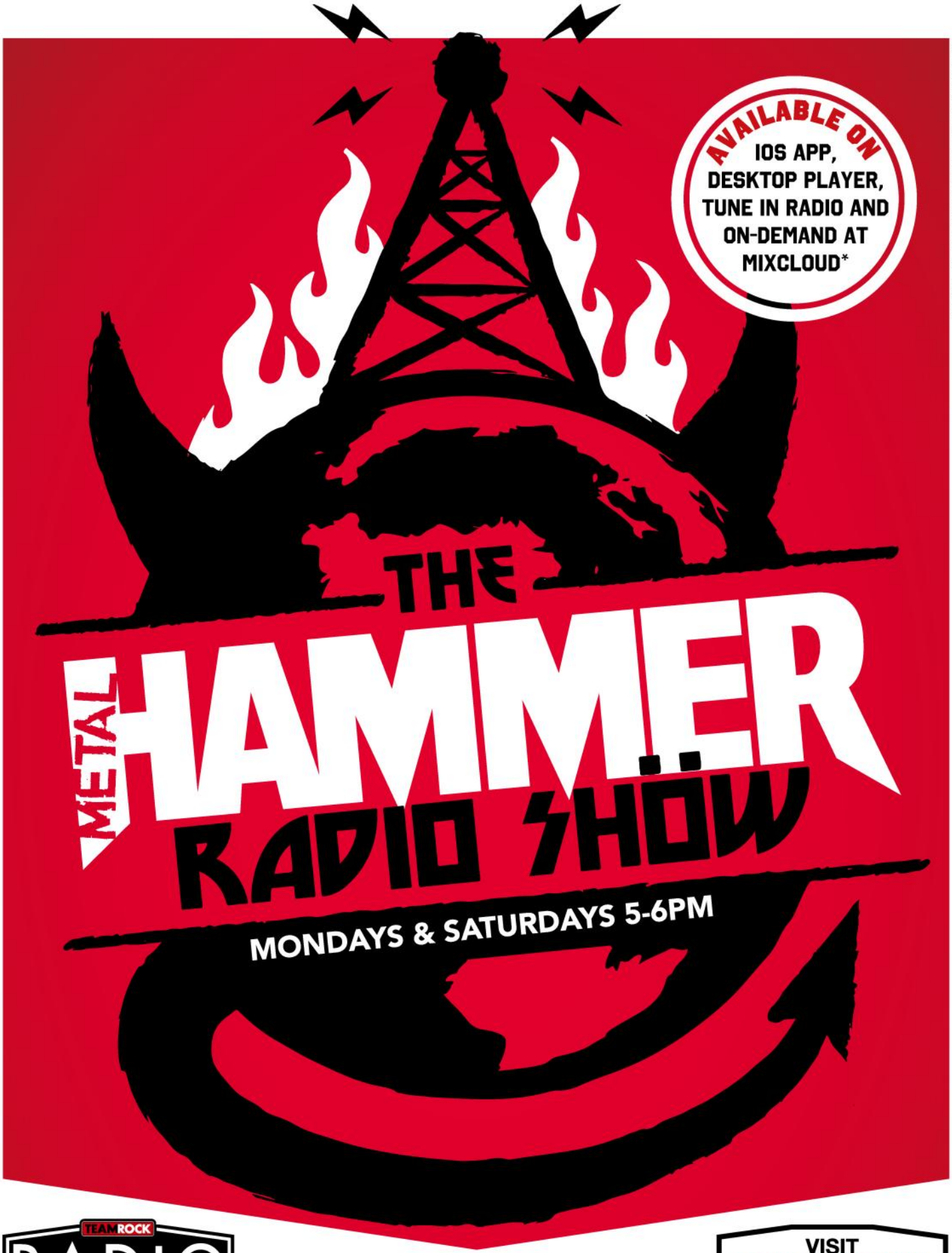
Iceland's expansive rockers get intimate

Sólstafir's expansive, spellbinding post-rock has captured the hearts of UK fans of multiple genres, so it's surprising that their London date on this tour is in a tiny venue. For the lucky few who snapped up tickets before they sold out in minutes, it's a chance to watch a band playing in a venue far smaller than their stature warrants. Decked out in their instantly recognisable Icelandic cowboy-meets-Field Of The Nephilim garb, the four-piece manoeuvre onto the tiny stage before the sweeping instrumental *Náttfari* leads them into the rousing, post-punk opener from new album *Berdreyminn, Silfur-Refur*. It's likely many here haven't heard *Berdreyminn* yet, so tonight's set is more of a greatest hits. You can hear a pin drop when charismatic frontman Aðalbjörn 'Addi' Tryggvason's voice wafts over the audience for the soft tones of *She Destroys Again*, while the title track from last album *Ótta* prompts cries of joy from the audience as guitarist Sæþór Maríus Sæþórsson dons a banjo for *that* riff, and the emotion-drenched *Necrologue* is dedicated to a late friend who took their own life, delivered with a heartfelt message on mental health by Addi. Ending with their two arguably most popular songs, the mesmerising *Fjara* and *Goddess Of The Ages*, they announce they'll be back in November. But guaranteed, it won't be as intimate an experience as tonight.

8

HANNAH MAY KILROY

EVANESCENCE: JAKE OWENS/ SÓLSTAFIR: KEVIN NIXON/PROPHETS OF RAGE: MARIE KORNER



*See teamrock.com/radio/how-to-listen

TEAMROCK RADIO

VISIT
METALHAMMER.COM
+ CLICK LISTEN

WARNING

THIS RADIO STATION IS RUN BY THE METAL HAMMER, CLASSIC ROCK AND PROG TEAMS, WITH MUSIC CHOSEN BY THEM, YOU AND THE ARTISTS YOU LOVE. BORED OF THE SAME OLD SONGS, THE SAME OLD STATIONS, THE SAME OLD DJS? WELCOME TO THE STATION WHERE THE MUSIC DOES THE TALKING.

+MAGAZINE CONTENT
+EXTENSIVE ARCHIVE
+AD FREE
+AND MORE

TRY 30 DAYS FOR FREE

AND ACCESS ALL THIS

Online access to all the content from our latest magazine issues before they hit stores.

Totally Ad Free

2 years worth of back issue content

Over 3,000 in-depth features

Over 4,000 reviews

TEAMROCK+

TRY IT FOR **FREE** AT **TEAMROCK.COM**

CLASSIC ROCK · METAL HAMMER · PROG

JOIN US AT TEAMROCK.COM/TRYFORFREE

ROCKABILIA.COM
YOUR MUSIC MERCHANDISE SOURCE
OVER 250,000 ITEMS FROM YOUR FAVORITE BANDS
T-SHIRTS
HOODIES
JACKETS
JERSEYS
TANK TOPS
SWEATERS
LONG SLEEVES
SHORTS
BABYWEAR
HATS
BEANIES
JEWELRY
BACKPACKS
BAGS
POSTERS
COLLECTIBLES
TOYS
FLAGS
PATCHES
PINS
BUTTONS
STICKERS
WALLETS
KEY CHAINS
DVDS
VINYL
AND MORE
Rockabilia.com offers the largest selection of music merchandise you will find on the Web - period.
For a free catalog, visit rockabilia.com, call 001-952-556-1121 or write: PO Box 39 Dept 909 - Chanhassen, MN 55317 - USA

EYESORE MERCH
Your one stop shop for Music, Movie, TV and entertainment clothing!
Use Code HAMMER10 during checkout for 10% Discount on your order
T-Shirts, Hoodies, Jackets, Hats, Bags & Accessories
FREE Delivery on all UK orders
/eyesoremerch
eyesoremerch.com

GET A FIVER OFF YOUR NEXT ORDER
USE CODE 'FIVER' AT CHECKOUT WHEN YOU SPEND OVER £25
MORE THAN JUST BAND TEES
(But we do still sell the very best band tees around.)
LOUD
LOUDSHOP.COM
SELLING THE VERY BEST TEES, MERCH AND COLLECTABLES FOR OVER 10 YEARS
WWW.LOUDSHOP.COM

LIVE EVIL

2017 • JULY 25 • 2017

ROAD TRIPPIN'

KVELERTAK

THE GENRE-MASHING RAGERS ARE TOURING WITH FUCKING *METALLICA*.

So, Metallica: how did that happen?!
Vidar Landa (guitar): "They asked us, and we said yes! We've played with them at festivals, and met James in San Francisco. He came to see us play there, and we've been in touch a bit since. But this our first proper tour with them, and we're the main support. Whaddya know!"

You're playing some of this country's biggest venues...
"Yeah, we've only really done shows like these in Norway, supporting other bands. We did an arena show with Foo Fighters in Norway, and a big tour with Ghost in Scandinavia, too. They actually have the same kind of audience as us – a lot of young kids mixed with a few older guys. That band's getting huge."

Are you comfortable doing arena shows? You have a great live reputation, but it's a whole different beast.
"It'll be fine, but it's gonna be interesting. We're more used to intimate club shows, but the arena tour we just did with Ghost helped, because there was some stuff there we had to get used to. We started using in-ear monitors and stuff like that, which is good because Metallica won't have any monitors onstage!"

What was Papa Het like to hang out with?
"He was just really stoked about the show! I was filming a lot back then and I had my camera with me, so I did an interview with him. He was really cool, but it was surreal, because the Crown Prince Of Norway was there as well. He was in San Francisco, so he made going to that show an official part of his trip. So you had the Prince Of Norway with James Hetfield making fun behind his back!"

It must be strange getting attention from that level of personalities. Did you ever foresee this happening?!
"Not at all! But that happens for every record with this band. As soon as things start to slow down and we get used to where we're at, Metallica call and ask us out on tour, or Dave Grohl takes a photo holding our CD. There's always something!"

ALICE COOPER
THE MISSION

NOV 11 LEEDS FIRST DIRECT ARENA
NOV 12 GLASGOW THE SSE HYDRO
NOV 14 BIRMINGHAM BARCLAYCARD ARENA
NOV 15 MANCHESTER ARENA
NOV 16 LONDON WEMBLEY ARENA

ALTER BRIDGE

OCT 2-3 LONDON ROYAL ALBERT HALL

ARCTANGENT FESTIVAL: EXPLOSIONS IN THE SKY, TESSERACT, CONVERGE, SIKTH, RUSSIAN CIRCLES, BORIS, HECK, GOD IS AN ASTRONAUT, DEFEATER, EMPLOYED TO SERVE, BOSSK, DEVIL SOLD HIS SOUL, OHHMS + MORE

AUG 17-19 BRISTOL FERNHILL FARM

BLOODSTOCK FESTIVAL: AMON AMARTH, MEGADETH, GHOST, HATEBREED, BLIND GUARDIAN, KREATOR, ARCH ENEMY, TESTAMENT, HELL, DECAPITATED, SKINDRED, KING 810, MUNICIPAL WASTE, SOILWORK + MORE

AUG 10-13 DERBY CATTON HALL

CREEPER, MILK TEETH, PUPPY, ENERGY

DEC 3 GLASGOW ABC
DEC 4 BIRMINGHAM INSTITUTE
DEC 5 BRISTOL TRINITY
DEC 7 LONDON SHEPHERDS BUSH EMPIRE
DEC 9 MANCHESTER ALBERT HALL
DEC 10 SOUTHAMPTON GUILDHALL

DAMNATION FESTIVAL: BLOODBATH, PARADISE LOST, SODOM, MYRKUR, NAILS, AGORAPHOBIC NOSEBLEED, DYING FETUS, PALLBEARER + MORE

NOV 4 LEEDS UNIVERSITY UNION

DEATH ANGEL

AUG 8 WOLVERHAMPTION SLADE ROOMS
AUG 9 GLASGOW AUDIO
AUG 10 BRIDGEND HOBOS
AUG 11 LONDON UNDERWORLD

DRAGONFORCE

OCT 4 GLASGOW GARAGE
OCT 5 NEWCASTLE RIVERSIDE
OCT 6 YORK FIBBERS
OCT 7 SHEFFIELD CORPORATION
OCT 8 MANCHESTER SOUND CONTROL
OCT 11 BIRMINGHAM O2 ACADEMY 2
OCT 12 CARDIFF GLOBE
OCT 13 ELECTRIC BALLROOM
OCT 14 PORTSMOUTH
OCT 15 TUNBRIDGE WELLS FORUM

FIVE FINGER DEATH PUNCH IN FLAMES OF MICE & MEN

DEC 17 BIRMINGHAM BCA
DEC 18 GLASGOW HYDRO
DEC 20 LEEDS ARENA
DEC 21 LONDON WEMBLEY ARENA

FOZZY

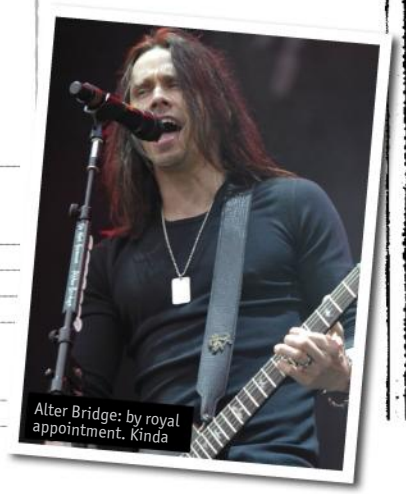
OCT 27 BIRMINGHAM O2 ACADEMY ISLINGTON
OCT 28 DUBLIN TIVOLI
OCT 29 BELFAST LIMELIGHT
OCT 31 CHESTER LIVE ROOMS
NOV 1 MANCHESTER WATERFRONT
NOV 2 LONDON O2 ISLINGTON ACADEMY
NOV 3 SHEFFIELD CORPORATION
NOV 4 GLASGOW GARAGE
NOV 5 NEWCASTLE RIVERSIDE

HIM

DEC 14 GLASGOW BARROWLAND
DEC 15 NOTTINGHAM ROCK CITY
DEC 16 MANCHESTER ACADEMY
DEC 17 LONDON ROUNDHOUSE
DEC 19 LONDON ROUNDHOUSE

INSANE CLOWN POSSE

NOV 15 GLASGOW O2 ABC
NOV 16 BRISTOL O2 ACADEMY
NOV 17 MANCHESTER O2 RITZ
NOV 18 BIRMINGHAM O2 INSTITUTE
NOV 19 LONDON O2 FORUM



Alter Bridge: by royal appointment. Kinda

LIVE EVIL

LEPROUS
NOV 2 LONDON DOME
NOV 3 DUBLIN VOODOO LOUNGE
NOV 5 LEEDS DAMNATION FESTIVAL

LIFE OF AGONY
SEP 15 NORWICH WATERFRONT
SEP 16 MANCHESTER GORILLA
SEP 18 NOTTINGHAM RESCUE ROOMS
SEP 19 NEWCASTLE INSTITUTE
SEP 20 GLASGOW GARAGE
SEP 21 BIRMINGHAM O2 INSTITUTE
SEP 23 LONDON ELECTRIC BALLROOM

MARILYN MANSON
DEC 4 MANCHESTER O2 APOLLO
DEC 5 GLASGOW O2 ACADEMY
DEC 6 WOLVERHAMPTON CIVIC HALL
DEC 8 NEWPORT CENTRE
DEC 9 LONDON WEMBLEY ARENA

MASTODON
DEC 2 CARDIFF GREAT HALL
DEC 4 WOLVERHAMPTON CIVIC HALL
DEC 5 NOTTINGHAM ROCK CITY
DEC 6 NEWCASTLE NORTHUMBRIA UNI
DEC 7 GLASGOW BARROWLAND
DEC 9 MANCHESTER ACADEMY
DEC 10 LONDON O2 BRIXTON ACADEMY

METALLICA
KVELERTAK
OCT 22 LONDON O2 ARENA
OCT 24 LONDON O2 ARENA
OCT 26 GLASGOW SSE HYDRO
OCT 28 MANCHESTER ARENA
OCT 30 BIRMINGHAM GENTING ARENA

MOTIONLESS IN WHITE
JAN 18 SOUTHAMPTON ENGINE ROOMS
JAN 19 BRISTOL O2 ACADEMY
JAN 20 LEEDS STYLUS
JAN 22 GLASGOW GARAGE
JAN 23 NEWCASTLE RIVERSIDE
JAN 25 LONDON KOKO
JAN 26 BIRMINGHAM O2 INSTITUTE
JAN 27 MANCHESTER O2 RITZ
JAN 28 NORWICH WATERFRONT

READING & LEEDS FESTIVAL
KORN, ARCHITECTS, AT THE DRIVE IN, MARMOZETS, THE AMITY AFFLICTION, WHILE SHE SLEEPS, PUPPY, ZEAL & ARDOR, TURBOWOLF + MORE
AUG 25-27 READING RICHFIELD AVENUE
AUG 25-27 LEEDS BRAMHAM PARK

SIKTH
DEC 2 MANCHESTER ACADEMY 3
DEC 3 GLASGOW GARAGE
DEC 4 BIRMINGHAM O2 INSTITUTE
DEC 6 BRISTOL CONCORDE 2
DEC 8 LONDON KOKO

TEXTURES
NOV 15 MANCHESTER REBELLION
NOV 16 DUBLIN VOODOO LOUNGE
NOV 17 GLASGOW G2
NOV 18 LONDON UNDERWORLD

W.A.S.P.
OCT 12 HASTINGS WHITE ROCK THEATRE
OCT 13 NOTTINGHAM ROCK CITY
OCT 14 LEEDS O2 ACADEMY
OCT 15 NEWCASTLE O2 ACADEMY
OCT 16 GLASGOW O2 ABC
OCT 18 BELFAST LIMELIGHT
OCT 19 DUBLIN ACADEMY
OCT 20 WOLVERHAMPTON WULFRUN HALL
OCT 21 MANCHESTER O2 RITZ
OCT 22 BUCKLEY TIVOLI
OCT 24 CARDIFF TRAMSHED
OCT 25 BRISTOL O2 ACADEMY
OCT 26 NORWICH UEA
OCT 27 LONDON O2 FORUM

ROAD TRIPPIN'

AS LIONS

THE MELODIC MAVENS ARE READY FOR THEIR FIRST HEADLINING TOUR.

How have fans reacted to the material from your new album, *Selfish Age*?
Austin Dickinson (vocals): "It's been fantastic. Obviously it's a gamble to be a new band, especially in this climate. We've been really fortunate in our touring partners and bands that have been super-kind to us and taken us out. And currently we're, like, Number 13 in the States with the [*Aftermath*] single, which is mental to us."

That's good going!
"We never thought we'd have a song in the charts. I've never had a song in any chart ever! So, it's been really cool. We got to play with Trivium, we've been out with Five Finger Death Punch, so it's just been a matter of keeping our thing rolling."

When you toured the UK with Trivium last year, people had only heard one song. How different is a live show now, with fans more familiar with your songs?
"I think that's been the biggest difference, the awareness. The cool thing is that, before, there was a lot of mystery about the band and that generated a lot of hype. The difference now is that we're pulling in our fans and we can see people in our shirts now, singing the words. As a singer, the highest compliment I can ever be paid is to have somebody singing the lyrics back. So that's been the coolest thing, for me at least."

In your old band, Rise To Remain, there were obviously a lot of harsh vocals; with As Lions, that's no longer the case. How has that change affected the atmosphere at shows?
"I think it prevents the chorus from being the only singalong part available. We found that with Rise To Remain, the chorus tended to be the big, singalong, cathartic moment, which, to be honest, is what a chorus is meant to be anyway. But I think that with not screaming and singing more, it's easier to tell a story and it's easier for people to understand what you're talking about. I think it's made the singalongs more fruitful and easier for people."

Mastodon give us an early Xmas pressie

SUBTERRANEA

GOING UNDERGROUND

Kadavar give new meaning to the term 'road trip'

BONG
NECRO DEATHMORT
11PARANOIAS
GHOLD
SEP 23 LONDON KAMIO

ELDER
KING BLUES
AUG 6 BRISTOL THE FLEECE
AUG 7 EDINBURGH STUDIO 24
AUG 8 MANCHESTER SOUP KITCHEN
AUG 9 LONDON UNDERWORLD

ELECTRIC WIZARD
ANGEL WITCH
AUG 17 BRISTOL BIERKELLER
AUG 18 NOTTINGHAM RESCUE ROOMS
AUG 19 NEWCASTLE RIVERSIDE

HECATE ENTHRONED
THE INFERNAL SEA
OLD CORPSE ROAD
SEP 9 MANCHESTER STAR & GARTER

KADAVAR
SEP 30 LONDON THE DOME

MORBID ANGEL
NOV 15 LONDON ISLINGTON ACADEMY
NOV 16 BRISTOL BIERKELLER
NOV 17 MANCHESTER SOUND CONTROL
NOV 18 BELFAST LIMELIGHT 2
NOV 19 DUBLIN THE ACADEMY
NOV 22 WOLVERHAMPTON SLADE ROOMS

SATYRICON
SEP 29 LONDON HEAVEN

SUFFOCATION
POWER TRIP
EMBODIMENT
AUG 27 BRISTOL BIERKELLER
AUG 28 SHEFFIELD O2 ACADEMY
AUG 29 GLASGOW AUDIO
AUG 30 NEWCASTLE RIVERSIDE
AUG 31 LONDON UNDERWORLD

Satyricon: diabolically brilliant

ON SALE NOW!

FREE CD!
FOREIGNER
HOW IT ALL BEGAN, BY MICK JONES
QUEEN
THE STORY OF 'NEWS OF THE WORLD'
CLASSIC ROCK
HIGH VOLTAGE ROCK'N'ROLL
NOTHING COULD GO WRONG.
THEN, SUDDENLY, IT DID.
LED ZEPPELIN
The car crash. The drugs.
The darkness at the
heart of 'Presence'
CHOICE OF 2 COVERS

FREE CD!
FOREIGNER
HOW IT ALL BEGAN, BY MICK JONES
LED ZEPPELIN
THE CHAOS OF 1975 & THE DARK HEART OF 'PRESENCE'
CLASSIC ROCK
QUEEN
THE MAKING OF NEWS OF THE WORLD
How Queen Fought The Punk Wars
"We stopped worrying about the critics. We stopped worrying about anything..."
ALSO
Cheap Trick
Styx
Fish
GENESIS
SAXON

CLASSIC ROCK
PRESENTS
THEY'RE COMING!
17 RISING NEW BANDS

Progressive Music Awards 2017

in association with ORANGE AMPLIFICATION

The Progressive Music Awards are back for 2017. Prog's biggest night of the year will take place on September 14 at London's prestigious Underglobe.

This year **Opeth** lead the charge with four nominations. And there are also nominations for **Anathema**, Devin Townsend, **Voivod**, Dream Theater, **Sólstafir**, Voyager, **Rush**, Mastodon, **Ayreon**, King Crimson, **The Algorithm**, Voices From The Fuselage, **VOLA** and more...

So who will you vote for this year?

Make sure you have your say when you cast your vote at

www.progmagazine.com/awards

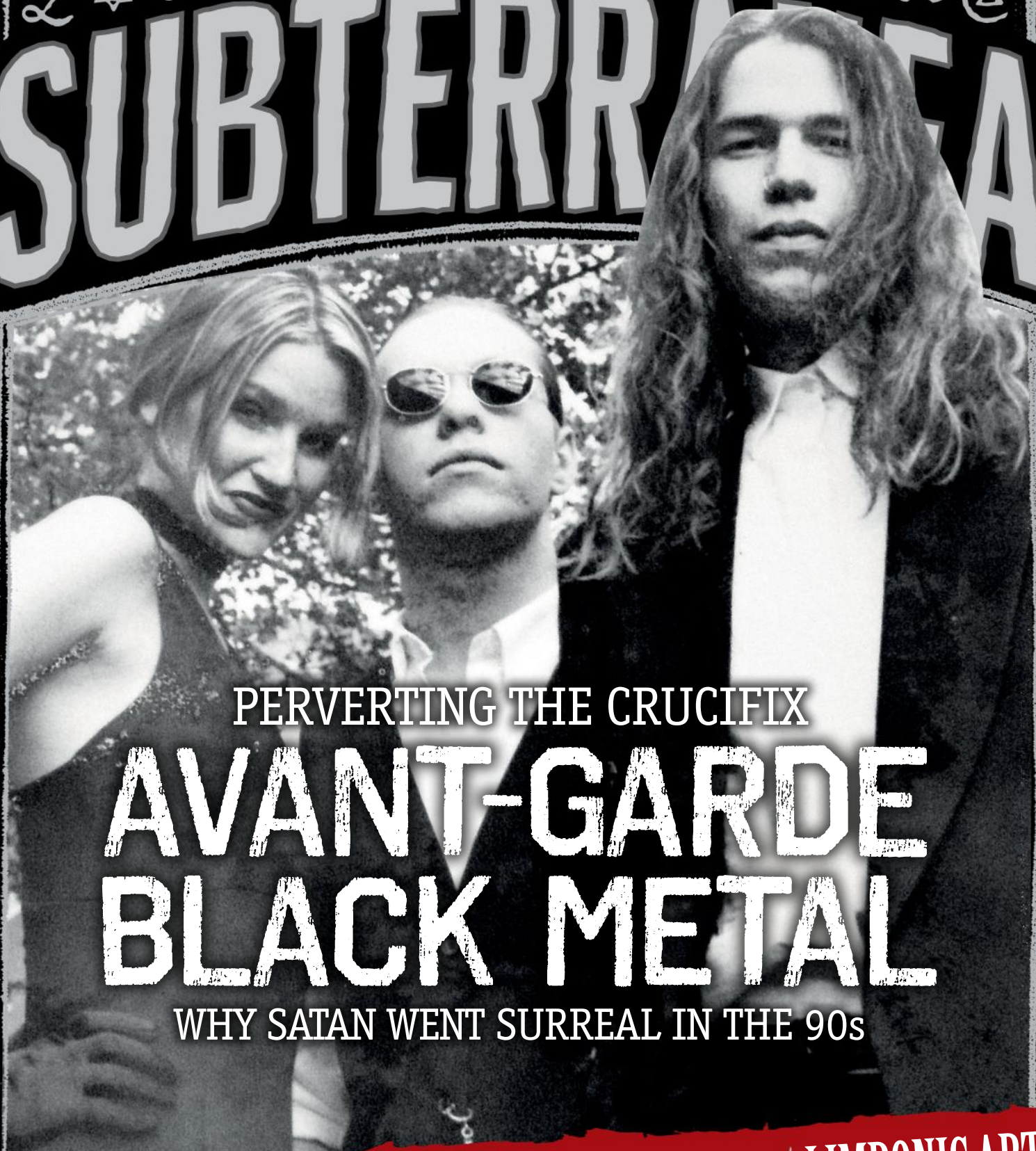
ORIGIN
TECHNICAL ECSTASY!

THE LURKING FEAR
TOMPA ATTACKS!

SHIBALBA
ETERNAL RITES!

VOIVOD
WARP-SPEED AHEAD!

SUBTERRANEA



PERVERTING THE CRUCIFIX

AVANT-GARDE BLACK METAL

WHY SATAN WENT SURREAL IN THE 90s

EXTREME ANXIETY
HOW DEATH AND THRASH CAME UNSTUCK IN THE 90s

HUGSJÁ
ENSLAVED/WARDRUNA MEMBERS GO COASTAL

LIMBONIC ART
A SYMPHONY OF THE DAMNED

PLUS! ALL THE MOST IN-DEPTH REVIEWS AND INTERVIEWS FROM THE OUTER LIMITS!!!

THE 90s ISSUE

SUBTERRANEA
GOING UNDERGROUND

MUTATE AND SURVIVE

Although innovation was always at the heart of black metal's DNA, the 90s saw a period of wild experimentalism that broke down all remaining doors of perception

WORDS: DAYAL PATTERSON

Though there are some who champion a rather narrow interpretation of the subgenre, black metal has long been characterised by an incredible degree of plurality and diversity, resulting in numerous contrasts and contradictions. In fact, almost from its very beginning, black metal's development has been explicitly informed by the combination of conservatism and a more experimental and revolutionary impulse.

As with many emerging musical movements, the scene was originally made up of a small, fragmented and loosely connected collection of bands, making diversity inevitable. Interestingly, though, this characteristic survived the intense process of unification that occurred in Norway during the early 90s. Scene godfather Euronymous may have famously urged a uniformity of appearance and ideology, but his eclectic musical taste meant that no attempts were made to streamline black metal's sound in that era – indeed, by defining the genre solely by its Satanic ethos, Euronymous actually freed many musicians creatively.

To an extent then, almost *all* the early black metal bands could be considered avant-garde; early Mayhem, Darkthrone and Burzum recordings may encapsulate black metal's core values for many today, but those works were highly innovative, even if those innovations soon formed a template for many later groups. As Garm, aka Kristoffer Rygg, of Ulver states, at the time it really was seen as imperative for bands to be unique.

"I think in those days that was a major criterion; to be a force to be counted on in the scene, you had to create your own thing. This latter-day perception that true black metal only sounds like Darkthrone is just fucking silly, it's a lot of distortion on the original idea, which included stuff like Mercyful Fate, for crying out loud. The charisma of the music was really paramount. I fondly remember the first Samael and Master's Hammer albums or the Rotting Christ/Monumentum split single – they all sounded very different to one another, but we loved it all the same."

Nonetheless, there was a clear divide between the likes of Ulver and Arcturus (two bands that Garm fronted at the time) and the more established Norwegian black metal bands such as Immortal or Darkthrone. Much of this had to do with a willingness to incorporate non-metal elements into the music, something that horrified more traditional metal fans at the time, but which has long since become a defining aspect of the black metal scene. For Ulver that would be folk music; for Mysticum industrial and techno strains; for Arcturus classical and prog elements and so on.

> *"This perception that true black metal only sounds like Darkthrone is just fucking silly"*
>
> ULVER'S GARM ON WHY THE TRUTH IS 'OUT THERE'

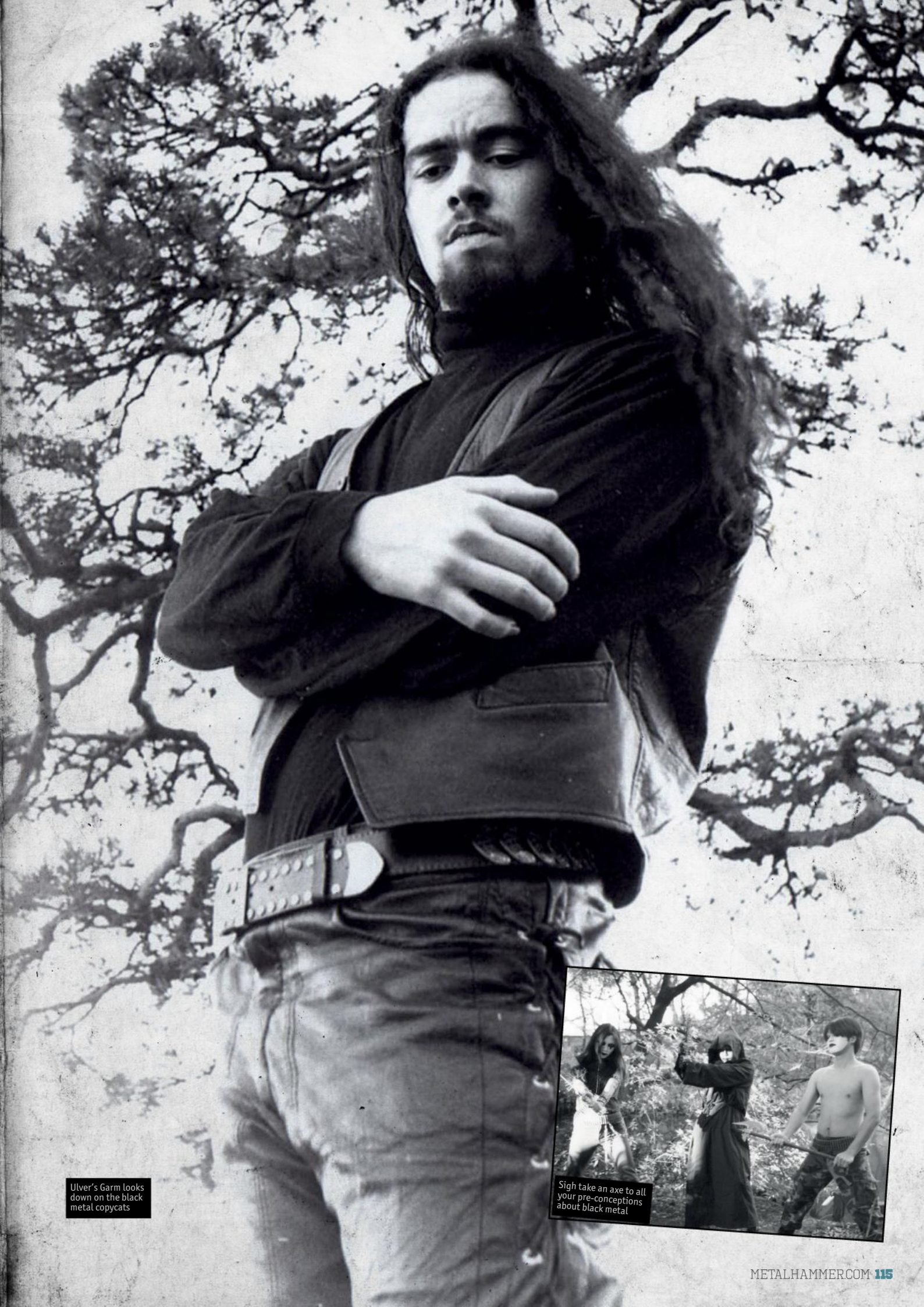
Thus around 1993/1994 factions within black metal began immersing themselves even deeper in an unambiguously progressive and experimental period, partly as a reaction to copycat bands adopting the Mayhem/Burzum/Darkthrone approach. Perhaps for that very reason – or perhaps simply because it had the largest pool of musicians at the time – the majority of explicitly avant-garde acts would end up being bands from Norway.

Kristiansand's In the Woods... were one such entity. Debuting in 1993 with the *Isle Of Men* demo, and following it with 1995 debut album *Heart Of The Ages*, the outfit integrated folky strains and prominent prog and psychedelic overtones (later the band would tellingly release covers of Jefferson Airplane, Pink Floyd and King Crimson).

"There was a focus," explains drummer and co-founder Anders Kobro, "it was supposed to be elitist and you had to have your own identity, that was extremely important. We couldn't allow ourselves to sound like this or that. Black metal was already trendy in '94," he continues. "We followed the rule that you couldn't sound like anyone else. It was a very strict idea then; do your own thing, don't try to copy anybody else."

Parallels can be drawn between In The Woods... and Fleurety, another Norwegian group on the very fringes of the scene, both geographically and socially. In their case, their outsider status and unique approach would cause them to be berated and even threatened by several of their countrymen, including Ulver (the two bands have long since buried the hatchet). Nevertheless, their 1995 debut full-length, *Min Tid Skal Komme*, remains a milestone work that arguably predated the post-black metal sound of bands such as Agalloch and Alcest by a decade. Folk-inspired acoustic guitar passages, desolate riffing and blasting drums combined with unconventional song structures, psychedelic guitar work, unusual jazzy time changes, near-funk bass work and haunting female vocals. And if anything the band became even more experimental with 1999's *Last-Minute Lies* and the recordings that followed.

"I think there was a rather upfront psychedelic prog 70s influence, a certain jazz influence, a certain folk music influence... and of course black metal!" says Svein Egil Hatlevik, one half of the duo. "We were listening to Pink Floyd and King Crimson and got the jazz influence indirectly from that sort of music. It might have something to do with the general isolation we were in, but we had our own perception of what kind of music we wanted to make. That was one of the rules or guidelines that you could get from the first ➤



Ulver's Garm looks down on the black metal copycats

Sigh take an axe to all your pre-conceptions about black metal

SUBTERRANEA
GOING UNDERGROUND

Ulver circa 1993, wondering where black metal is headed next

Fleurety's Alexander Nordgaren sets off on a new tangent

years of black metal, that if your music or band sounded like some other band you were worthless and there was no reason why you should release records… One reason why you can say the movement did stagnate was you had certain benchmark releases, milestones, a lot of the albums by Darkthrone, for example, and people thought, 'Ah, this is how black metal is supposed to be.' The music people made became more streamlined."

"If you sounded like some other band you were worthless"

FLEURETY'S SVEIN EGIL HATLEVIK ON BLACK METAL'S INDEPENDENT SPIRIT

Yet in reaction to this were many stunning bands who forged their own sound. Oslo's Ved Buens Ende would demonstrate a groundbreaking approach that would only be hinted at a decade later via acts such as Deathspell Omega, with the 1994 demo *Those Who Caress the Pale* and the 1995 full-length, *Written in Waters*.

Drawing on influences as diverse as jazz, folk, and prog rock – as well as second-wave black metal – the wonderfully bleak compositions still sound fresh today, the (mostly clean) vocals, dissonant riffing, angular percussion, and challenging time signatures combining to offer a level of complexity all but unexplored at that time.

The aforementioned Arcturus would bring avant-garde black metal to a greater audience thanks to 1997's *La Masquerade Infernale*, a record that seemed to offer new levels of musical and intellectual sophistication and which utilised everything from classical musicians to electronic breakbeats.

Countrymen Solefald would follow a similar path the same year with debut album *The Linear Scaffold*. It had musical parallels to *La Masquerade*… but replaced the historic overtones with a post-modern approach that took inspiration from French existential writer Jean-Paul Sartre, urban architecture, modern transportation, and television – elements purposely ignored by a scene that consciously rejected modern society and its trappings.

Clearly 1997 was clearly the peak of such undercurrents, with Japan's Sigh knocking the ball out of the park in terms of experimental eccentricity with their *Hail Horror Hail* album. Black metal still formed the foundation of the band's music, but on top of this was a strange cut-and-paste juxtaposition of orchestral elements, blues rock lead guitars, discordant synths and dizzying psychedelia, the combination of which led label Cacophonous to place a disclaimer on the sleeve warning listeners that any perceived strangeness was because the listener's "conscious self is ill-equipped to comprehend the sounds produced on this recording".

By the close of the decade even the more established black metal bands felt obliged to push more modern elements into their sound, as seen by the likes of Gorgoroth, Mayhem, Gehenna, Satyricon and Dødheimsgard, whose 1999 masterpiece, *666 International*, perfected a more precise and contemporary/futuristic take on black metal.

Today, a certain degree of avant-garde music within the black metal movement is expected and accepted, as seen in bands such as Deathspell Omega, Dodecahedron, Spektr and Oranssi Pazuzu. But have no doubt: this is a direct result of those fearless pioneers of the 90s who rebelled against what was in danger of becoming an increasingly streamlined genre. ✠

SECTIONS OF THE INTERVIEWS ARE TAKEN FROM THE BOOKS *BLACK METAL: EVOLUTION OF THE CULT* [2013, FERAL HOUSE] AND *CULT NEVER DIES: THE MEGA ZINE* [2016, CULT NEVER DIES]

THE BLIGHT FANTASTIC Three groundbreaking 90s avant-BM tracks

Fleurety
EN SKIKKELSE I HORISONTEN
(from *Mid Tid Skal Komme*, 1995)
Split into two parts, this epic track weighs in at over 11 minutes in total and takes the listener on a bewildering yet exhilarating journey through tranquil acoustic guitars, haunting female vocals, lengthy and emotive riffing, technical and angular guitarwork, discordant musical insanity, jazzy time signatures and straight-up, seething black metal aggression.

Mysticum
KINGDOM COMES
(from *In The Streams Of Inferno*, 1996)
Relentlessly driving with a relatively simple melody at its core, *Kingdom Comes* takes familiar icy Norwegian riffing and propels it forward with almost danceable drum machine patterns. The memorably eerie organ break that creepily builds the tension before breaking into a truly epic and haunting pay-off is the icing on the cake.

Sigh
HAIL HORROR HAIL
(from *Hail Horror Hail*, 1997)
The opening title track of Sigh's third album explodes in a frenzy of upbeat, blues rock leads and catchy riffing, making Mirai's frenzied screaming and slasher-esque lyrics all the more disturbing. The song soon lurches into a serene orchestral piece, before collapsing into cacophony and finally returning to the opening riff.

LOSE YOURSELF IN A WORLD OF

Vinyl

FIND YOURSELF IN
OXFAM'S ONLINE SHOP

oxfam.org.uk/shop

OXFAM

Cryptopsy offered 90s death metal a lifeline

A NEAR-DEATH

Death and thrash metal stormed into the 90s in rude and bloody health. So why did that decade see both scenes nearly come off their rails?

WORDS: DOM LAWSON

"I was at the Hard Rock Café in Tampa, Florida," recollects Metal Blade Records founder, Brian Slagel, "and there was this really weird-looking guitar on the wall, with this really strange paint job, really crazy colours and it said that Kerry King had played it. I thought, 'There's no way Kerry ever played this thing!' So I took a picture of it and texted it to him. His response summed everything up. He just said, 'The 90s were weird…'"

Whichever way you slice it, the 90s were a turbulent time for heavy music. Thanks to mainstream metal's global dominance during the 80s and the birth and blossoming of thrash and the metal underground, things could hardly have seemed healthier as the 90s dawned. The decade began with the release of Megadeth's *Rust In Peace*, Slayer's *Seasons In The Abyss* and Kreator's *Extreme Aggression*: all arguable high watermarks for thrash. Meanwhile, an unrelenting stream of classic albums kept the death metal scene vibrant and defiantly extreme. As the years passed, however, that stream slowed to a trickle as both thrash and death metal succumbed to the law of diminishing returns. For the thrash scene in particular, the arrival of grunge, combined with Metallica's radio-friendly upgrade for 1991's *Black Album*, resulted in a lot of bewildered flailing around from previously reliable bands.

"Grunge started kicking everyone's ass and a lot of bands were worried," Brian Slagel remembers. "They were thinking, 'What are we gonna do? Where can we go?' A lot of people thought that metal was dead and over with at that point. Eventually, as we all know, there was a huge renaissance, but that period was definitely a downturn for all kinds of metal and there really wasn't much going on at all."

Whether it was Kreator's dalliance with industrial-tinged alt-rock on 1992's *Renewal* or Exodus's misjudged shuffle into groove metal territory for the same year's *Force Of Habit*, thrash underwent a public identity crisis as the 90s progressed. Death metal was heading for the buffers, too: the rise of grunge, the first rumblings of nu metal and black metal's media-baiting notoriety all conspired to make the genre's unpretentious take on musical hostility look and sound like yesterday's news.

"In the late 80s and early 90s, the underground felt important," says Karl Willetts, Memoriam frontman and ex-Bolt Thrower alumnus. "Bolt Thrower were really pro-active, doing loads of touring and making records. It was a real peak of creativity and everyone around us seemed to be in the same place. Then we got to the mid-90s and death metal just seemed to hit a wall. The *next* generation were listening to grunge instead of extreme metal. I was distracted by it myself, by bands like Soundgarden, and it took me on a different path, away from extreme music. That's partly why I left Bolt Thrower in '94. But alongside that, there were crossovers into rap, the *Judgment Night* soundtrack and so on, and then black metal happened. All of these things diluted what the scene was about and distracted people towards other avenues and different ways of doing things. Suddenly the scene didn't belong to us anymore."

Black metal's impact on the underground in the 90s was undeniably huge. While death metal bands turned up wearing band shirts and baggy shorts, generally with no specific philosophical agenda to propagate, the (primarily Norwegian) black metal scene offered a visually and conceptually startling alternative that dominated column inches and simply seemed more exciting to kids with a taste for the extreme.

"The black metal thing had a massive impact on me," Karl sighs. "I *hated* it. It was all about image, trying to look evil, burning down churches, right-wing ideology… the complete polar opposite to where I was coming from. But it was another generation of people

Bolt Thrower fought for death metal on multiple fronts

EXPERIENCE

coming along and forging their own identity, something that was theirs and not mine. That's why I didn't like it. I understand it now. That's the simple reason why there was a dip in the mid-to-late 90s: things change."

It's not just musical tastes and subcultural tropes that wrenched the rug from under extreme metal's feet in the 90s. Karl suggests that a lack of political fury also contributed to thrash and death metal's deterioration, as the lack of a common philosophy undermined the unity of old.

"The socio-political aspect is really important," says Karl. "It was really strong in the late 80s, the end of the Thatcher era and the nuclear threat, and that's where we came from, that political punk influence. But years of conservatism and global capitalism filtered all that out and somehow it depoliticised people. We lost that angle in the music. When people get into music and there's a political dimension, there's a lot of passion involved, and that was lacking as the 90s progressed."

The underground's state of flux continued until the fag-end of the decade, at which point there was a very noticeable and welcome sea-change in fortunes, particularly for death metal. Albums like Gorguts' *Obscura* and *Nile's Amongst The Catacombs Of Nephren-Ka* (both 1998) and Cryptopsy's *...And Then You'll Beg* (2000) breathed new life into an ailing scene, while the death metal influence in revolutionary records like The Dillinger Escape Plan's *Calculating Infinity* and Slipknot's globe-battering eponymous debut (both 1999) was more than apparent to anyone who had spent the early 90s listening to Deicide and Suffocation. Even Napalm Death, who had spent part of the 90s in a state of cross-pollinated, alt-rock confusion, made a resolute return to flat-out, ultra-intense grindcore for 2000's *Enemy Of The Music Business* and have barely paused for breath since. Meanwhile, thrash was given a ferocious, rejuvenating kick up the arse via The Haunted's self-titled debut album in 1998 and has been motoring along nicely ever since, not least due to the mid-00s old-school thrash revival that brought us Municipal Waste.

"A LOT OF PEOPLE THOUGHT METAL WAS DEAD AND OVER WITH AFTER GRUNGE"

METAL BLADE FOUNDER BRIAN SLAGEL IDENTIFIES ONE OF THE OBSTACLES ON METAL'S TRACKS

It is arguably due to the dogged, non-careerist nature of most extreme metal musicians that both thrash and death metal survived the 90s at all. As far as Brian Slagel is concerned, getting through metal's weirdest decade was a straightforward matter of keeping the faith and not being distracted by transient trends.

"I guess I'm just stubborn!" he laughs. "For instance, I'm very proud to say that we've never signed any nu metal bands, ha ha ha! We also had some of our biggest success in the 90s, with Six Feet Under, for example, but it was definitely a difficult time for everybody and I did feel, when it got towards 1998 and 1999, that stuff was starting to happen again. New bands were coming out and a scene was starting to happen and I felt pretty excited going into the new decade. Surviving the 90s was good, but there was an upswing of stuff happening right after that."

"In a way it all went full circle," concludes Karl. "There's been a big renaissance for death metal and all kind of underground music and it hasn't stopped since the early 2000s, which is when I re-joined Bolt Thrower... so it's all down to me, ha ha! The thing is, the underground is such a wide-ranging global thing that there's room for everything now. That's what's given it its longevity. I can't imagine a time in the future where there'll be no such thing as extreme metal. Not in my lifetime anyway!"

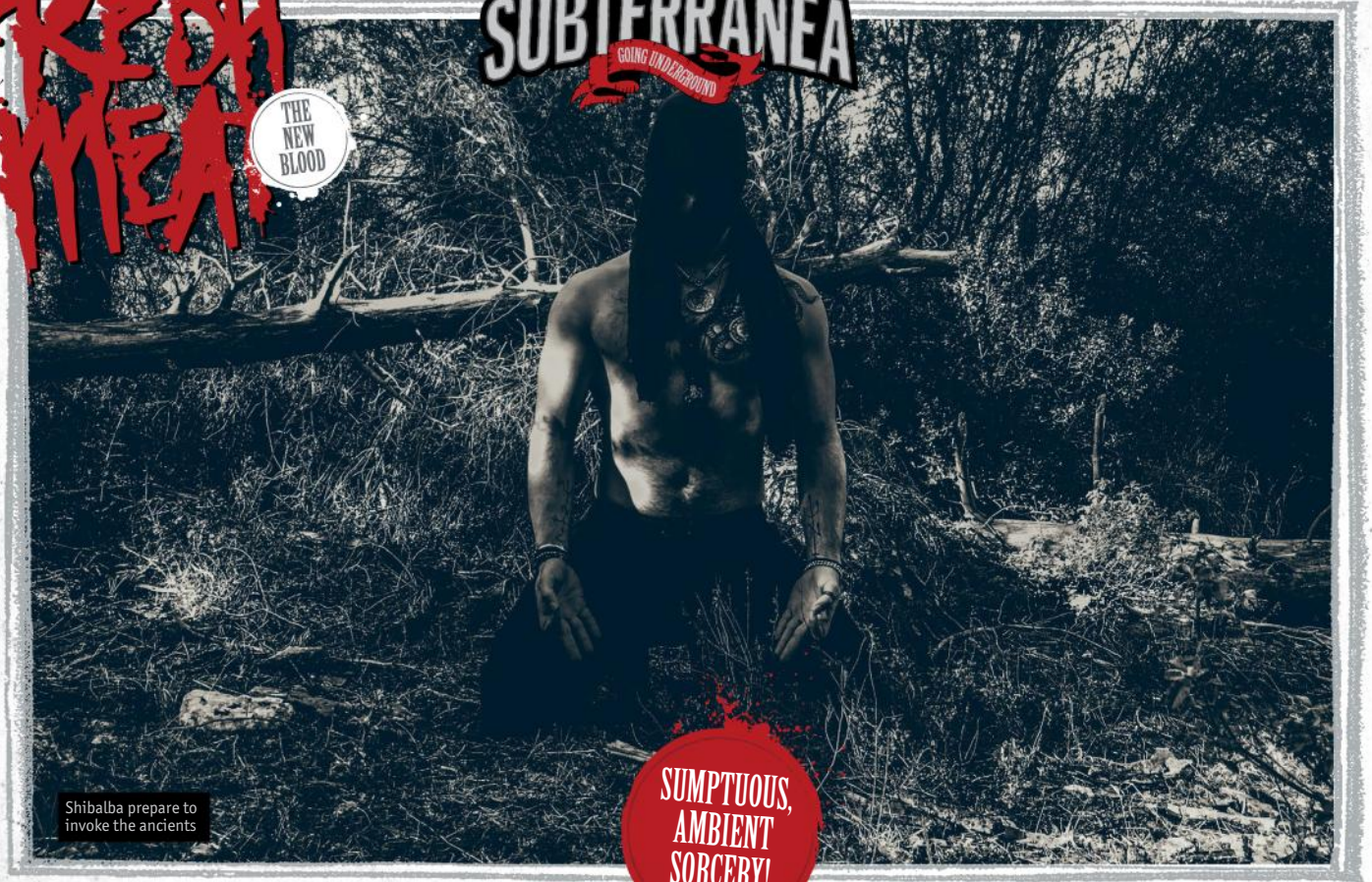
BRIAN SLAGEL'S, *FOR THE SAKE OF HEAVINESS: A HISTORY OF METAL BLADE* IS PUBLISHED ON AUGUST 29 VIA BMG

FRESH MEAT

THE NEW BLOOD

SUBTERRANEA

GOING UNDERGROUND



Shibalba prepare to invoke the ancients

SUMPTUOUS, AMBIENT SORCERY!

SHIBALBA

Psychonauts enter the realm of the ancients

Black metal is a medium through which the bold strive to transcend the limitations of the flesh. Like a creature emerging from a charred chrysalis, the triumvirate of BM veterans that comprise and compose the darkly ambient environs of Shibalba – Acherontas V.Priest of Greek atavists Acherontas, fellow countryman Aldra-Al-Melekh, and Karl NE of defunct Swedish occultists Nåstrond – have stepped beyond extremity to channel the trance-inducing state of their latest release, *Psychostasis – Death Of Khat*, as they attempt communion with realms beyond death.

"The conquest to explain death is an ancient one," ruminates Acherontas, "although, it is not the explanation that matters. For us, the perspective of death is a field of dynamic experimentation, not a blind worship or a preconceived, inexplicable fear. Metal has a childish view over this matter, with a few exceptions. The entity of Shibalba sealed this concept with our latest work, arousing the very essence of sorcery to overcome mortality. Death is the last enemy that must be destroyed."

Like a beating heart torn from the chest, *Psychostasis* delivers you, raw and vulnerable, from comfortable earthly environs, attuning your senses to a plane far beyond ours.

"The sonic fields of ritual ambient unlock limitless possibilities," Acherontas extols. "It is a vast world – to bring inner vibrations to the exterior and perform, animate and record our aural and physical practices. Nothing is prepared or scheduled, it's pure inspiration carved into sonic form."

Describing an almost subconscious compositional process, Shibalba's soundscapes resonate at the cellular level, ensnaring the body and unleashing the soul. To do so, it was important to use appropriate tools, the rattle of bones making for a spinetingling musical accent. "The use of alternative, native and traditional instruments was a crucial point of experimentation," Acherontas affirms. "We build atmosphere based on the tools of the traditions we explore, bringing forth their aura. Bones, bells, horns, singing bowls, didgeridoos and more define our musical path."

> "Death is the last enemy that must be destroyed"
> ACHERONTAS V.PRIEST

The rousing ritualistic percussion, echoing incantations and hypnotic melodies make for a compelling experience, quickening the pulse and acclimatising you to the increasingly oppressive, formless environs that await. Shibalba awaken lost legacies and ancient traditions.

"Eastern mysticism has offered a lot to the cornerstones of our perception," Acherontas explains. "For the practitioner, artist and adept within, this river of inspiration and illumination is a hidden yet profane treasure, although we are not blind to one direction; gnosis has no one road."

Shibalba's is an initially disorientating realm, exploring a spiritual connection that modernity has obscured – one that, for many, it may not be possible to reawaken. For those who wish to try, Acherontas promises to unlock the path.

"Shibalba is a key to otherworldly planes, a musical temple and labyrinth, rewarding the listener who will approach with the will to understand," he intones. "Modern society has corrupted man's essence, severing bonds to the divine. We won't weep over this corruption; we shall strive to revive the pure, atavistic nature within, by all means."

TOM O'BOYLE

LINEUP: Acherontas V.Priest, Aldra-Al-Melekh, Karl NE/ Nachzehrer (Collectively: bones, skulls, Tibetan horns, Tibetan singing bowls, darbukas (goblet drums), horn and bone trumpets, ceremonial bells and gongs, synths, guitar drones.)
SOUNDS LIKE: Obsidian ritual ambience to awaken your soul
FOR FANS OF: Svartsinn, Halgrath, Funerary Call
CURRENT RELEASE: *Psychostasis – Death Of Khat* (Agonia, 2017)
WEBSITE: www.facebook.com/shibalbahalls

KABBALAH

Spanish trio depart from the partying

"We don't understand why everybody has to be happy all the time," broods Kabbalah drummer Carmen, explaining how the mystical doom trio emerged out of party-hard rock'n'roll outfit Las Culebras. For Carmen and bassist/singer Marga, having a good time all the time started to get boring. "Marga and I wanted to make our own music with no restrictions. It resulted in us forming Kabbalah, which brought together all the darkness we were hiding." Their potential was clear: "Our natural way of playing music was similar to having a nightmare," recalls Marga.

Despite their name, Kabbalah repudiate any belief system, comfortingly favouring the more traditional palette of doom metal hobbyism. "Kabbalah's music has a lot of gloomy ambience that comes from watching horror films or reading books to do with mania, darkness or general desolation," reflects guitarist Alba. Asked which works influenced their debut album, *Spectral Ascent*, Marga specifies a documentary about sleep paralysis, while Alba confesses "I'm a bit obsessed with *The Lord Of The Rings* soundtrack."

Spectral Ascent follows three beguiling self-released EPs since 2013; these experiences have gradually sharpened Kabbalah's instincts, all three women agreeing that crafting a long-player has focused their chemistry and expanded their horizons. "It was the first time Alba was involved in the songwriting, and we all worked together as a coven," explains Marga. "It was the best moment since Kabbalah was created. We had a clear idea about the direction we wanted to follow."

"Everything is more thought out," reckons Alba. "With each release, we are getting closer to reaching a 'Kabbalah sound'."

Finally, with music so suffused in spooky goings-on, it'd be remiss not to ask: have Kabbalah ever seen a ghost? "Yeah. We have one in our rehearsal room," confirms Carmen. "It makes noises from time to time, and throws things." Alba concurs: "It sends spiders to Marga."

CHRIS CHANTLER

LINEUP: Marga (bass/vocals), Alba (guitar), Carmen (drums)
SOUNDS LIKE: Drugged disciples of a Sabbath-worshipping cult in a haunted crypt circa 1967.
FOR FANS OF: Blood Ceremony, Pentagram
CURRENT RELEASE: *Spectral Ascent* (Twin Earth, 2017)
WEBSITE: https://kabbalahrock.bandcamp.com

LOVIATAR

A warning forged from the fantastic

From the crypts of ancient Egypt to Lovecraft's Cthulhu mythos, metal loves a good legend. Keenly embracing this tradition on their eponymous full-length debut, Canada's Loviatar conjure a dark and striking landscape of fabled beasts, terrible plagues and Scandinavian deities. "We try to tell a story in pictures and soundtracks," says drummer JP Sadek, "and myths and fantasy provide the perfect foundation."

Taking the band's name from the Finnish goddess of death and disease, JP explains, "Norse and Viking mythology aren't central to our creative process or vision, but we carry the strength and ferocity of Loviatar into every song."

Loviatar is a thrilling affair, surging with taut riffs, spine-crushing polyrhythms and dizzying tempos. Effectively split into two parts, the album opens with *Stygian Wyrm* – an expansive three-part suite about a dragon who interacts with mankind to explore human experiences such as love, betrayal, corruption and murder. JP says, "A song as big as *Stygian Wyrm* needed a theme that was equally gargantuan."

Just as most mythology stems from current events, *Loviatar* is equally informed by today's headlines, although vocalist/guitarist JD clarifies, "While you could interpret the songs as warnings, our species isn't terribly good at heeding them. Better to think of them as eulogies."

The album closes with *Blind Goddess Of The Nine Plagues*, an utterly transfixing, 17-minute epic that alternates between soft, ethereal melodies, spacey psychedelic foraging and towering climaxes of terrifying potency.

Entirely self-produced and recorded in their own studio, *Loviatar* is an expansive and wholly immersive voyage whose scale and ambition are rivalled only by the fantastical creatures within its realm. Showcasing a startling depth and layered with subtle dynamics, the band are enormously pleased with the result. Says JP, "My hope at the outset was for the record to come out exactly as it is – uncompromised."

JOE DALY

LINEUP: JD: (vocals, rhythm guitar), JP Sadek (drums, backing vocals), Shane Whitbread (lead guitar), Mike Bond (bass)
SOUNDS LIKE: A direct-into-the-heart injection of prog-metal, psych and doom.
FOR FANS OF: Mastodon, Baroness, Isis
CURRENT RELEASE: *Loviatar* (Prosthetic, 2017)
WEBSITE: www.facebook.com/loviatardoommetal

SUBTERRANEA
GOING UNDERGROUND

ALBUMS

Daemon's creative spark has not been extinguished

Limbonic Art

SPECTRE ABYSM

| CANDLELIGHT |

Symphonic black metal pioneer returns

Limbonic Art first appeared on the Norwegian black metal scene back in the early-to-mid-90s, making their mark in '96 with *Moon In The Scorpio*. Released on Samoth's Nocturnal Art Productions label, this early entry in the fast-developing symphonic black subgenre was hailed a masterpiece by many, and remains one of the movement's most bombastic albums. Unlike many peers who opted for heavy keyboard use, their otherworldly BM never wandered into softer, gothic territories, always maintaining a furious, aggressive edge. After six albums, Morfeus departed, leaving Daemon to produce 2010's disappointing *Phantasmagoria* album alone. *Spectre Abysm*, Daemon's second solo effort, is a return to past glories in most respects. The hallmark atmosphere of glorious melodrama and eccentricity bordering on madness is evident from the marcatissimo in the introduction of the aptly named opener, *Demonic Resurrection*. The lightning-fast programmed drums – another longtime hallmark of the band that may turn off some listeners – also remain, with furious yet lengthy riffs recalling the band's early works, and that classic Scandinavian 90s approach, with their apocalyptic fury. But put simply, this is what makes this album a creative success, at least for those who still enjoy

an earlier approach to BM. In an era where dissonant but ultimately forgettable riffs dominate much of the modern BM scene, Limbonic Art remind us that you can build intense and heavy songs with apocalyptic fervour, while utilising strong hooks and melodies without tipping over into the more twee territories of some 'melodic black metal'. That said, this isn't a perfect album. The stronger material is pushed to the first half, with the afore-mentioned guitars being slightly less vital in later tracks. But it's a small complaint since the quality never drops significantly and the unhinged zealot-like vocals are the icing on this frosty cake.

8

DAYAL PATTERSON

Corpsing

REGNUM

| SELF-RELEASED |

Cult Londoners revive their unique approach to death

A decade on from the release of their second album, *The Stench Of Humanity*, Corpsing emerge unsullied by either modern death metal's overtly clinical urges or the arty posturing of the atmospheric DM contingent. Unapologetic in their embracing of both primitive brutality and the concise sonic impact of artfully produced extremity, the Londoners take the otherworldly pomp of *Domination*-era Morbid Angel and the churning horror of latter-day Immolation and transport them into an infernal hall of mirrors. The result is a pitch-black and almost comically warped take on the classic death metal formula that hasn't been expressed with this much swivel-eyed fervour since Akercocke released *Choronzon* in 2003. Extra points are awarded for almost implausibly guttural vocals that ooze through cracks in *Wisdom Of The Serpent*'s flailing, discordant façade, and for the maniacally juvenile onslaught that brings *Cunt* to its grim denouement. The elegiac twinkling of *Divna* points to an expanded sonic palette that'll hopefully blossom next time around, while a closing cover of Emperor's *Ye Entrancemperium* gives the original a gleeful back-hander to the knackers.

7

DOM LAWSON

Decrepit Birth

AXIS MUNDI

| AGONIA |

Fretboard pyrotechnics in the name of death

Recorded in three different studios over 12 months, *Axis Mundi* is Santa Cruz technical death metallers Decrepit Birth's first album in seven years. Full of plenty of fretboard wizardry, album number four features nine original tracks, plus three fun and faithful covers, including a strong rendition of the Sepultura classic, *Desperate Cry*. At times crushingly heavy (*Transcendental Paradox*) and others almost cosmic (the organs and guttural vocals on *Spirit Guide* make for a powerful one-two punch) *Axis Mundi* is packed with inventive, virtuoso guitar playing – *Mirror Of Humanity* features a solo Steve Vai would be proud of – that showcases their versatility. It's more melodic than previous outings and peppered with hypnotic riffs, and bassist Sean Martinez puts in a particularly strong performance throughout, not least the bonkers but brilliant solo he delivers during *Hieroglyphic*. Elsewhere, lightning-quick instrumental *Embryogenesis* successfully flirts with symphonic metal and the thunderous *Epigenetic Triplicity* already sounds like a classic.

7

EDWIN McFEE

Drug Honkey

CLOAK OF SKIES

| TRANSCENDING OBSCURITY |

Warped brilliance from sludge's mad scientists

In these jaded times it's rare to discover an album that makes you spit your coffee across the room while shrieking "What the fuck am I listening to?!" *Cloak Of Skies* is exactly that kind of record. Ostensibly a sludge metal band, Drug Honkey have conceived and constructed a vivid and terrifying sonic world here, wherein festering sub-bass frequencies and tortured synths underpin a sustained onslaught of snail's pace hypno-doom. At times it's like listening to *Cop*-era Swans reimagined by the Butthole Surfers at their lysergic peak, at others it's like some unholy mash-up of Hellhammer and Scorn's *Vae Solis*. Either way, the likes of syrupy space rock dirge *Sickening Wasteoid* and the synapse-wrenching evil psych of *Outlet Of Hatred* are almost overwhelming in their power and grim charisma. The irresistible pull of the abyss is expressed through slow-motion nightmares, heaviness used as a weapon of nefarious enlightenment. Concluding with a Justin Broadrick remix of album opener *Pool Of Failure*, this is a staggering, unmissable triumph for bong-battered disorientation and psychedelic heft.

9

DOM LAWSON

Ether

THERE IS NOTHING LEFT FOR ME HERE

| DEAD TRUTH RECORDINGS |

Sonically divergent sludge, with strings attached

Ether's hardcore-driven sludge, despondent doom and American folk might sound jarring at first, but the Floridians' second album is an interesting addition to the underground canon. *For Every Nail, A Noose* begins with startling aggressiveness, all multi-headed screams and riffs channelling Neurosis circa *Times Of Grace*, before turning to Type O at their most grave. The song's transitions could do with some refinement, but the band strike a more articulate balance as the album progresses, despite the need to rein in the lengthier tracks. The inclusion of a violin brings gravitas to this style of metal, and Ether make great use of it, increasing drama during the likes of *No Gods, All Masters*. The gothic clean vocals also differentiate Ether from similar acts, while the palpable intensity rampant during *We Are The Empty Vessel Where Life Used To Grow* and *Fleas Of A Rat* provide the cathartic release sludge metal is synonymous with.

7

DEAN BROWN

GlerAkur

THE MOUNTAINS ARE BEAUTIFUL NOW

| PROPHECY |

Icelandic soundtracks with little to write home about

It's easy to think that Iceland, with its wide, harsh landscapes, would give rise to a certain sound, that you can draw parallels between music and the environment it arises from. And a record like *The Mountains Are Beautiful Now* gives you reasons to do so. The debut of Elvar Geir Sævarsson's alias GlerAkur was written as a soundtrack for a play about Icelandic outlaws, *Fjalla-Eyvindur & Halla*. Now, his multi-layered, atmospheric and spacious soundscapes are the perfect soundtrack to evoke images of glaciers and snow-clad sceneries. But while the first two songs feature impressive build-ups, beautiful ambient vibes and sludgy heaviness, the middle part sounds like one gigantic interlude and reminds you that these songs weren't created to stand alone but to accompany a play. It takes the closing *Fagurt Er Á Fjöllunum Núna* to bring *The Mountains...* anywhere near the level of intensity and tension that it displayed in the beginning. But who has the patience to wait that long?

6

CHRISTINA WENIG

Heathen Beast

$CAM

| TRANSCENDING OBSCURITY |

Snotty but smart politicised Indian extremity

Increasingly difficult to ignore (and, frankly, why would you?), the metal scene in India has conjured some truly great bands in recent years, and Heathen Beast are very much at the top of that pile. Purveyors of a vicious, unrelenting and purposefully raw blend of punked-up grind and angular, dissonant thrash, they have released a succession of EPs that all exhibited great promise. This time, the threat is real: *$cam* is angry and intense, as expected, but these manic bursts of noise come imbued with a dash of subversion. Lurking within the 140-second agit-grind assault of *Bailing Out The Banks* are deft mini-eruptions of percussion and exotic groove, a perfectly skewed counterpoint to the band's frenzied blasting and grimy chugs. Acerbic humour in the face of societal dismay is conspicuous by its jabbing, cynical presence here too, not least via songtitles like *If You Disagree You Are Anti-National, Go To Pakistan* and *Fuck Poor People, I Have Paytm* (which is an Indian e-commerce company, since you ask), but it's the sum those parts that makes *$cam* so irresistible.

7

DOM LAWSON

Leng Tch'e

RAZORGRIND

| SEASON OF MIST |

Belgian grind institution complete their renewal

Aside from 2007's unheralded *Marasmus* album, one of Leng Tch'e's biggest stumbling blocks has been the Belgians' inability to inject enough identity and distinction into their material to push them towards the top of the crowded grind crowd. Things have been moving at a disproportionately slow pace since Sven de Caluwé (Aborted) left post-*Marasmus* – also, there are no original members left – but given the steps taken into uncharted territories on *Razorgrind*, it seems they haven't been entirely or creatively idle since 2010's *Hypomaniac*. There still remains a disproportionate amount of typical and interchangeable grind, but on tracks like *Indomitable, Stentor Of Doom, Guinea Swine, I Am The Vulture* and *Magellanic Shrine*, the quartet advance their own cause and the genre's boundaries with nods to psychedelia, keyboard-accented prog, melodic punk, slow-motion sludge and tribal rhythms that lock in like a North Korean army goosestep. *Razorgrind* may not push the band into the genre's elite, but it does offer enough unique and listenable touchpoints that, even a decade-and-a-half into their career, hint at a promising future.

7

CONNIE GORDON

Origin deliver a brutal assault of the senses

Origin

UNPARALLELED UNIVERSE

| AGONIA |

A hair-raising display of technical power

It's gone in a flash. Even by death metal standards, two minutes and 23 seconds is quite short. But Origin punch in more notes, more sweeping solos and more blasts during *Infinitesimal To The Infinite* than most bands do in their whole catalogue. And that's just the opening track... They may have their heads in the stars with their galactic concept, but *Unparalleled Universe* still feels like jumping into a boiling lava pool blindfolded. It's a nonstop assault where you actually have to wait for track number three, *Cascading Failures*, to hear one 'blink and it's gone' non-manic tempo. Thankfully, this isn't just an endurance test but another truly impressive summit of talents, from former Angelcorpse and Gorguts skinbasher John Longstreth's highly caffeinated performance to their mainman and guitarist Paul Ryan's ability to shred one minute and enter an ambient mood the next (*Cascading Failures, Diminishing Returns*). Even their odd choice of covering Brujeria's *Revolucion* somehow works, and only the failed attempt by these veterans of more than 20 years' standing to come up with an 'epic' – the second half of *Unequivocal* being basically just an outro more than anything else – slightly flattens what otherwise is another technical and brutal death metal tour de force.

8

OLIVIER BADIN

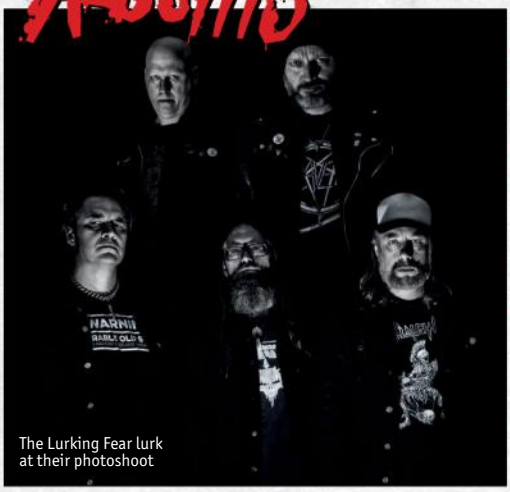
Original Sins

A CLASSIC ALBUM FROM THE DARKEST VAULT

BESTIAL WARLUST

| *Vengeance War 'Till Death* | *Modern Invasion*

Metal's obsession with war has given us some of the most thrilling moments in the genre's history, but few bands have nailed the extremity and horror of armed conflict with more vivid hostility than Australia's Bestial Warlust. Released in 1994, the band's feral debut may not have been the first to be described as 'war metal', but it *was* the one that truly defined that nascent subgenre. Grim, lightning-speed black metal, imbued with deathly heft and a flagrant disregard for sonic niceties, the likes of *Dweller Of The Bottomless Pit* and *Storming Vengeance* paved the way for the wave of blitzkrieg necro-brutality that swiftly followed and that has seldom slowed since.



The Lurking Fear lurk at their photoshoot

The Lurking Fear

OUT OF THE VOICELESS GRAVE

| CENTURY MEDIA |

Swedish all-stars return to the depths of death

Much like 'difficult second albums' and cancelled tours due to exhaustion, the side-project is a staple of rock and metal. Since time immemorial (well, the 70s), this subgenre has usually been favoured by bored egotists and huffy bandmembers, but every once in a while that trend is bucked and a team-up comes along that is so titanic, it could provoke WWE mogul Vince McMahon to pack up shop and go home. Sweden's The Lurking Fear are one such act and their debut is a frighteningly good celebration of crust-flecked, old-school death metal.

Named after an HP Lovecraft short story and featuring At The Gates' Tomas Lindberg and Adrian Erlandsson alongside members of Disfear, The Haunted and Skitsystem, *Out Of The Voiceless Grave* is an urgent and intense opus that's just as ferocious as their pedigree suggests. Comprised of 12 tunes, all of which were written solely for the band, the songs might be economical in length (nothing breaks the five-minute mark) but there's no shortage of ideas or raw, primal power. The macabre title track sets the scene nicely and tips its cap to old gothic horror scores before they unleash absolute mayhem on the vicious *Vortex Spawn*. Brimming with meaty riffs by the bucketload, *Teeth Of The Dark Plains* is a huge highlight thanks to a stunning trad metal-informed guitar solo and sections that call to mind early Death, while *Tongued With Foul Flames* has a gloriously gritty vocal from Tomas. Though the band are keen to distance themselves from the 'supergroup' label, there's no denying that their union has delivered something remarkable and they sound both fresh and familiar. The likes of the chilling and thrilling *Upon Black Winds*, which concludes with an ace, eerie, piano-led coda and the biting *The Cold Jaws Of Death* both prove that this debut is much more than a vanity project for all concerned and, overall, the opus is as good as anything they've put their names to in the past. Here's hoping there's a second LP in the pipeline.

8

EDWIN McFEE

Loviatar

LOVIATAR

| PROSTHETIC |

Doom rock odysseys with an organic groove

Named after a mythological death goddess, Canadians Loviatar retreated into the woods to record their debut full-length, summoning a loose, natural approach to their obvious post-rock/doom influences. They effectively imbue the first three, thematically connected tracks with the restless, undulating characteristics of the Stygian Wyrm on which they're based. Opener *Nascent*'s verdant expanse of lush magical flourishes, organic sounding drums and twinkling acoustic guitars build to the voluminous riffs and solos of *Discordant*. This is hard rock raised on a diet of doom, perfectly complementing vocalist JD's soaring range. The triumphant refrains of *Ascendant* round out the record's first half, a victory tinged at its edges with sadness. A swirling miasma then coalesces into the gracious stomp of *Blind Goddess Of The Nine Plagues* – a 19-minute epic that explores darker passages, descending into a chaos of blasts only to once again emerge melancholic in victory. Succeeding as more than a sum of its parts, this is the closest Loviatar have come to creating a mythology of their own.

7

TOM O'BOYLE

Merrimack

OMEGAPHILIA

| SEASON OF MIST |

Gallic black metallers lust for the end of all life

France's Merrimack have been on the scene for a long time, but 20 years has done nothing to dull their fire. On *Omegaphilia* the quintet pour all that knowledge into a record that screams orthodox black metal – from the opening riffs, to the odes to Satan, to the scything vocals that pour with vitriol from the mouth of Vestal. *Cauterizing Chaos* sets the tone with bombastic guitars before *The Falsified Son* is ushered in on frenetic beats and *Apophatic Weaponry* moves towards ever more blackened tones. It's a relentless work that barely takes pause for breath until the closing moments of *At The Vanguard Of Deception*. A definite highlight, the track takes in choral chants, spiteful spoken word and a somewhat ecclesiastical atmosphere in its latter stages. It begins with the usual barrage of sound but takes an unexpected turn and becomes something more epic, allowing Merrimack to build on their legacy and ensure that orthodox black metal will always have its place in the pantheon of extreme music.

7

CHERYL CARTER

Nexul

PARADIGM OF CHAOS

| HELLS HEADBANGERS |

Primitive yet precise battery from Satan's Texan wing

Nexul's form of bestial blackened DM rears its ugly clamour from the eccentric underbelly of the Texas legion known as the Ordo Satanae Imperium. Anyone familiar with the collective of OSI members Nyogthaeblisz and Hellvetron – whose ranks form two-thirds of Nexul – should know what to expect. Nexul's elemental dirge harkens back to USBM's satisfyingly primitive roots of Profanatica and Demoncy but with a more precise hostility and accuracy that takes the sound to a more accessible level. Sharing the same OTT intensity of bands like Black Witchery and Blasphemy but harbouring a more subtle balance of melody with madness, *Paradigm Of Chaos* cultivates an atmospheric mystique as opposed to straight-up sonically challenging bombardment. The production and clarity of *Paradigm...* also draws out the performance of each member to maximum effect, giving Nexul a more powerful and fully rounded sound – something often lost in the scathing attack and lo-fi hiss of their comrades. Don't mess with Texas!

8

LIAM YATES

Seer

VOL. III & IV: CULT OF THE VOID

| ART OF PROPAGANDA |

Canadian sludge crew fail to count their blessings

This Vancouver sludge quartet's 2016 debut album was a compilation of two EPs, hence its name, *Vol 1 & 2*. *Vol III & IV* is a rather more convoluted construction; not only has their numbering system belatedly switched to Roman numerals, but there were no corresponding short-form releases. So what constitutes a 'volume' on this 45-minute album seems unclear – except that the second half is mostly acoustic instrumentals, suffused in watery sound effects presumably intended to summon elemental atmospheres, but sounding more like it was recorded in a busy bathroom. The first four songs are much heavier, lurching across metallic subgenres in a way that broadcasts Seer's versatility but rarely seems to gel in a satisfying way. So the sluggish chugs and dense chords flirt with the profundity of Neurosis, but are then compromised by weedy attempts at black metal, tentative synths or a bit of breezy guitar-hero stoner rawk. The result is an album that twists and turns enthusiastically but doesn't really end up going anywhere.

6

CHRIS CHANTLER

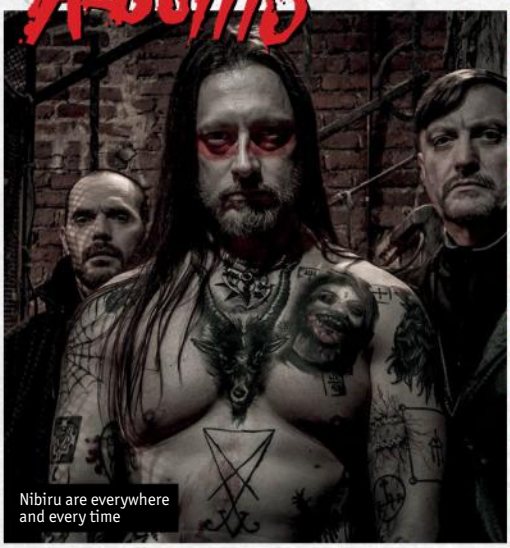
Favourite Album Art

DWID HELLION Integrity

G.I.S.M.
M.A.N.

"It's designed like an anatomy illustration book; there is a collaged skull on the sleeve, then on the poly bag is another layer that allows you to remove it and therefore remove the muscle layer from the illustration. That artwork and packaging are both incredible."

ON SALE NOW!
DELUXE REVERB AMP
TOTAL GEAR
TOTAL TECHNIQUE
TOTAL INSPIRATION
TOTAL Guitar
PLAY BETTER NOW!
FREE! WALLCHART MODES MADE EASY
LEARN TO PLAY
TOTAL Guitar
PLAY BETTER NOW!
ACOUSTIC
PLAY MORE AND SOUND GREAT
SUMMER!
20 tips for better playing
Acoustic guitars: all you need to know
Live survival guide
GUITAR SKILLS
70+
MUMFORD & SONS
GARY MOORE
CATFISH & THE BOTTLEMEN
RUSH
THE TO TEST
ALTERNATIVE OFFSETS
PLUS PLAY BETTER WAH WAH / JAM TRACK: BLUES
Get the new look issue from myfavouritemagazines.co.uk



Nibiru are everywhere and every time

Nibiru
CAOSGON
| ARGONAUTA |

Italian/Enochian mystics go back to the source

It's hard to say where Nibiru came from. Officially, the trio are based in Turin, Italy but their music sounds like it stems from far away dimensions as well as the muggy depths of some jungle, both untouched by civilisation. But no matter what dark and muddy hole they emerged from, their ascension with 2013's *Caosgon* happened widely unnoticed by the broad public, which is why now, two albums later, they've released an extended version of their debut with a new artwork and master, plus an additional track from the original recording sessions. And you'd better fasten your seat belts for this wild ride.

From the very first second, *Caosgon* unleashes its magic; cowbells ring in the 18-minute opener, *Invocation I – The Acid Skull*, as if they were to warn you to make room for the crushing sludge riffs that are about to kick in. Ardath's Enochian tribal chants summon spirits from far away worlds while there are synths wafting in the background. It doesn't take long until you get completely lost in this eruption of sonic experimentation, textures and distortion.

Aster Argos is the pinnacle of the shaman-like chanting as the band slowly add layers of sound and the song builds up until it finally explodes in a burst of energy. The previously unreleased track, *Invocation III – L.S.D*, adds a new facet to this mainly improvised, amorphous hour of music with its uptempo drumbeat while Ardath works himself up into ecstatic shouting.

But as trance-inducing as *Caosgon* often is, it's hardly what you'd call an easy-listening record. It is an experiment in how far you can bend, twist and deconstruct heavy music. The songs demand your attention, they demand that you get involved with every fibre of your mind. Nibiru manage to sound both futuristic and ancient, with the new mastering only adding to the force and depth of these recordings. Although the more structured and focused follow-up albums, *Netrayoni* and *Padmalotus*, make it a bit easier to follow Nibiru's path to previously undiscovered worlds, *Caosgon* is an important cornerstone of that very path.

8

CHRISTINA WENIG

Sun Of The Sleepless
TO THE ELEMENTS
| LUPUS LOUNGE |

Heartfelt black metal for when the sun goes down

A solo venture by Ulf Theodor Schwadorf of German neo-folk duo Empyrium, Sun Of The Sleepless first appeared in the 90s, though there hasn't been a huge amount of activity until now, this being the project's first full-length. The increased efforts were justified, though. *To The Elements* is a slow-growing gem that plays it relatively straight in terms of Northern European second wave black metal, with plenty of 90s overtones and emotion within the compositions. But that isn't to say it's entirely an exercise in conservative nostalgia. Earlier efforts demonstrated a greater mix of traditionalism (Burzum and Darkthrone covers) and post-modern experimentation (use of electronic beats, for example) but songs such as *Motions* have an undeniable post-black metal feel to them that would go down well with many fans of contemporary US acts. *Forest Crown*, meanwhile, will appeal more to fans of Ulf's day job, its acoustic guitars and softly sung vocals proving as emotive as the metal compositions. Organic, heartfelt stuff.

8

DAYAL PATTERSON

Ursinne
SWIM WITH THE LEVIATHAN
| TRANSCENDING OBSCURITY |

A love letter to the former Bolt Thrower/Benediction frontman

Ever since he was called back from the grave for Down Among The Dead Men four years ago, Dave Ingram has been on a roll, including a short stint with Hail Of Bullets. So is the Swedish-born-yet-Bristol-resident Jonny Pettersson, who handles all the instruments for Ursinne, as well the recording and mixing duties. *Swim With The Leviathan* is his fourth album this year – and there are even more to come. Unsurprisingly, Ursinne is tailor-made for the Brummie-born frontman, its easily digestible and mostly mid-tempo death metal housing catchy choruses yet adorned with that classic Swedish guitar tone. But it's also the biggest shortcoming. While it's easy to get into, there's not enough meat on these hooks to sustain your appetite once you're there. The annoying presence of a drum machine and inclusion of four covers, such as on their take on QOTSA's *Monster In Your Parasol*, tend to reduce *Swim…* to a mere exercise in style rather than a serious project.

6

OLIVIER BADIN

Venomous Maximus
NO WARNING
| SHADOW KINGDOM |

Houston riff-wielders join the 80s post-punk/goth party

Written during the band's tour supporting High On Fire and Pallbearer, it's hardly surprising that Venomous Maxmimus's new outing delivers a neck-abusing onslaught of thick, metal riffage. Thankfully, their third full-length is anything but a classic metal rehash of 2015's *Firewalker*. Fixing their gaze back on the early 80s, Gregg Higgins' funereal post-punk vocals invest the tracks with an icy foreboding that steers just clear of camp. Belters like the title track and closer *Sea Of Sleep* bristle with chugging NWOBHM riffs and moody swagger, as if Saxon and The Sisters Of Mercy had holed up in a candlelit basement, drinking absinthe and jamming 'til dawn. Offsetting the steel-plated fretwork that dominates the heavier cuts, two acoustic tracks, *All Of My Dreams* and the instrumental *Endless*, showcase a gratifying sense of ambition, though not quite matched by the quality of songwriting on either. This isn't 'occult metal' – *No Warning* stands on its own as a rich and captivating slab of thoroughly modern metal.

8

JOE DALY

Witch Vomit
POISONED BLOOD
| 20 BUCK SPIN |

Tetanus-inducing death metal from Portland's genteel climes

TT ("guitars/death vomits"), JG ("bass torment") and VV ("skull-crushing death hammers") waste no time following up 2016's *A Scream From The Tomb Below* with their first release for 20 Buck Spin. Picking up where their last scabrous death assault left off, *Poisoned Blood* spews forth coagulated filth with the same malignancy and looseness as Autopsy or Dismember. You won't find hyper-speed blasts or dazzling displays of instrumental dexterity. Instead, Witch Vomit's lurching riffs sound like they're played using splintered femurs. Recently, there's been a counter-reaction to DM's over-sterilisation and obsession with technical perfection during the 00s, and this trio are among the best at championing US, Finnish and Swedish old-school traditions. Witch Vomit bring DM back to the grave on the marauding *Doomed In The Realm Of The Dead*, ramp up the speed with gnarly syncopations during *Accursed Temple Of The Great Deceiver*, and their razored riffs and flash-bang whammy solos on *Fevers Of Torment* bring this EP to a bludgeoning, satisfying finish.

7

DEAN BROWN

Inspirations From Beyond

ROB 'THE BARON' MILLER Tau Cross

KILLING JOKE
Killing Joke

"I do get tired of the comparisons between Tau Cross/Amebix and Killing Joke, but I can't deny the extraordinary influence that first album had on me. Intense, psychedelic, bad-acid edginess, tribal blood and guts, insanity and majestic power – all in one album. It's amazing still."

GET RHYTHM IN PRINT AND DIGITALLY!

TRY A FREE DIGITAL ISSUE TODAY FROM THE APP STORE

Print, digital and print/digital bundle offers at

www.myfavouritemagazines.co.uk

Einar Selvik seeks out new horizons

Ivar Bjørnson & Einar Selvik

VARIOUS VENUES, BERGEN

Pagan pioneers embark on a new journey

The audience is transported into vast new realms

Ivar Bjørnson: artist in resonance

Fly into Bergen on one of its rare clear days, and from above its surrounding coast looks bewildering and beautiful, a shattered obstacle course of islands and straits. For the area's early settlers arriving by boat, it must have been particularly perplexing, but this is the experience Ivar Bjørnson and Einar Selvik have decided to explore with the follow-up to their celebrated *Skuggsjá* project. Performed across various islands as well as Bergen's vaulting classical music hall, Grieghallen, *Hugsjá*'s themes of identity, migration and the realisation of potential are already deeply embedded in both artists' respective bands, Enslaved and Wardruna. But this suite of songs sound less like a combination of the two, more a refinement of shared sensibilities – not least because they've slimmed down to a five-piece, joined by drummer Iver Sandøy, new Enslaved keyboard player Håkon Vinje and on hardanger fiddle, Silje Solberg.

For a work so sensitive to its environment, it's not surprising that the different venues bring out different aspects. The slatted wooden barn in Bekkjarvik filtering the last of the day's glorious sunlight provides an earthy setting that brings the proggier, Pink Floyd-esque aspects into sharper focus. The industry of tracks like *Ni Mødre av Sol* are reflected in the ropes and pulleys above as Einar's far-sighted vocals chart a course with no end in sight. Where *Skuggsjá*'s dynamics reached towards the tempestuous, these songs sound like they're navigating the aftermath, always in motion amongst rolling drums and gently cyclic rhythms, at once cast adrift and intuiting their destiny. *Oska* layers on textures to its rotating groove, from rivulets of fiddle to lush keyboard and harmonised chants, as though the whole were being moulded on some sonic pottery wheel.

The shows in Os's airy, glass-encased culture centre and at Grieghallen prove more atmospheric experiences, aided in parts by a local choir and allowing the spaciousness of the songs to mould themselves to the acoustics of the halls. The stark yet striking stage set and radiant lights at Grieghallen draw a mesmerised audience in and let the music work its evocative spell. Einar spends less time describing the origins of the songs, but lets the likes of *WulthuR – Den Skinnande Guden*'s shuffling groove and wafting goat horn and *Ni Døtre av Hav*'s pulsing groove and mantric chants expand until everyone's transported into vast yet deeply resonant new realms.

9

JONATHAN SELZER

Exhumed

DUST BOLT/HADES LAB/ANOXIDE

Underworld, London

Tonight is London death dealers **ANOXIDE**'s **[6]** last gig tonight with Omar Swaby before welcoming new singer Ben Friston from Divine Chaos. Omar's loud, nu metal-tinged vocals jar with the band's sound, so the change is welcome. **HADES LAB**'s **[7]** heavy, raging riffs animate the crowd and overcome the drum issues, even if the highlight is a rough cover of Suffocation's *Infecting The Crypts*. **DUST BOLT [8]** don't have as many fans here tonight, but they definitely gain some after their set. The exuberance and dynamism of these German thrashers is electrifying and their savage, groovy riffs revisit the golden years of the scene. The crowd flip out for **EXHUMED [9]** with never-ending stagedives and moshpits, while the band shout obscenities, wield chainsaws and parade severed heads in a performance that has all the ingredients for a memorable gore metal gig. With feral riffs and duelling vocals, they keep it brutal while swinging between the old and new repertoire, even teasing the audience with a few riffs from *Sodomy And Lust*, recalling the days when they were big thrash fans.

MAGDALENA MEDVED

Diamanda Galás

Barbican Centre, London

When she appears, the response feels almost primal, an anticipatory emotional release. Dressed in a black Southern Belle dress, Diamanda Galás is as much harbinger as woman-in-mourning, the unearthly power of her multi-octave voice a pressure valve for a host of long-banished spirits. In the past she's channelled those persecuted by the AIDS epidemic, victims of the Armenian massacre and more, and the laments, torch songs and petitions she airs tonight are all broadcast from the same state of restless, unrequited exile. Her voice ranges over ululations, snarls, vowels warped around the most pointed of accusations and a scoured and desiccated, necrotic rasp. Whether gouging the marrow out jazz classics, Jaques Brel, or the classic *O Death* – mangled in a manner that would impress Gunter von Hagens – she attacks her grand piano like a brutal interrogation. Diamanda Galás can make the most inaccessible of spirits talk, and heighten every sense to overload.

JONATHAN SELZER

There's nothing crass about Poseidon's doom odysseys

Mothership: Kyle Juett shows off his chops

Mothership

POSEIDON

THE BLACK HEART, LONDON

Lone Star stoners get the party going

Conceptual doom isn't a new trick but London's **POSEIDON [8]** are taking the reins from the likes of Ahab and creating their own spin on the genre. The quartet haven't even released their debut album yet but tonight's reception is reverential and their brand of hardcore-tinged epic sound proves hypnotic and fierce. The tangible weight is pushed back at the crowd in cyclic waves, the riffs weaving through moments of ambient drones while frontman Matthew Bunkell either sings sweetly or screams with driving pain. The sense that Poseidon have a lot more to reveal cuts deftly through the cloying heat. Where the locals are introspective, Texans **MOTHERSHIP [7]** are all about the party. Stoner rock and beer is the name of their game and despite the heat the band are in high spirits, with *Helter Skelter* kicking things off with aplomb, sounding much more dynamic than it does on record. Mothership are a live band more than anything and it's in a sweatbox like this that they shine. While an hour of almost identical songs does get a little overwhelming, the band are on fire and frontman Kyle Juett keeps the crowd invested with plenty of witty banter. *Speed Dealer* is frenetic and *Lunar Master* is deliciously catchy, sounding incredibly heavy and with a chorus that lodges firmly in the brain. Mothership aren't breaking any barriers but they're sure having fun in the meantime.

CHERYL CARTER

Voivod's Snake keeps it surreal

Voivod put their foot on the accelerator

Voivod

NECROPHAGIA

UNDERWORLD, LONDON

Thrash trailblazers on a dystopian thrillride

Considering how long it's been since **NECROPHAGIA [7]** last hit the UK, not to mention their roots in the earliest days of death metal, you'd expect a bigger showing than the one they get tonight. Frontman Killjoy isn't fazed, though, brandishing a severed head and leading his recently rejigged band through the endorphin-releasing likes of *Dead Skin Slave*'s sputtering riffs, *Chainsaw Lust*'s past-scouring cacophony and the nursery-rhyme stomp of *Whiteworm Cathedral*. They may lack musical ambition, but Killjoy's gleeful indulgence of his obsessions is infectious, and what crowd he has is at his command. The venue's filled up considerably by the time **VOIVOD [9]** appear. This is not a band with casual fans; like a Magic Eye print, the Canadians have always necessitated a shift of mental focus, but once it clicks an entire new world opens up. Ramping up thrash dystopia into a visionary cyclone, the off-kilter, sonic brinkmanship of songs like tonight's opener *Killing Technology* careers through its future-shock scenario like a crazed robot, frontman Snake's punky snarl and ragdoll mannerisms a spur-of-the-moment narrative while the band frantically rifle through riffs around him as though searching for a working zap gun amid the rubble. Newer track *Post Society* is pounced on as much as frayed-nerve classics such as *Korgüll The Exterminator* – for the initiated this is metal nirvana.

JONATHAN SELZER

VOIVOD: KEVIN NIXON/MOTHERSHIP: DEREK BREMNER

THE METAL TEST

THE 90s ISSUE

PITTING YOUR HEROES AGAINST THE TEST THAT REALLY MATTERS

WORDS: STEPHEN HILL

TOMMY VICTOR

WHAT WAS THE CRAZIEST THING YOU DID IN THE 90s?
"I don't know what you'd consider 'crazy' or whatever, but it was a rough time for violence and excess. I did manage to get laid every night of an entire European tour, though. When I was a kid I couldn't get girls, so when I joined a band that was pretty high on my 'to do' list. The tour was 34… 36 dates… so it was quantity not quality, but God bless Europe!" ✓

WHAT WAS THE MOST METAL ALBUM OF THE 90s IN YOUR COLLECTION?
"When did *South Of Heaven* come out? '88? Really? Shit… I guess that is right, it was around the time we were playing the club scene. I'll say *Seasons In The Abyss* then. Just Slayer, they are the archetypal metal band, full stop." ✓

DID YOU GET ANY BAD INJURIES BACK IN THAT DECADE?
"Oh yeah, a whole heap. I mean, I fell off of a lot of stages and I was hit by a lot of rogue instruments, but I think the worst for me was the amount of dental work I had to have. We used to play these small stages back then and people would come flying at us and I lost count of the number of times that my teeth got smashed by the microphone. It was usually just cosmetic damage but not much fun." ✓

WHO WAS THE BIGGEST PARTY ANIMAL YOU HUNG OUT WITH IN THE 90s?
"Oh, unquestionably Dimebag! Just for the relentless nature of how long he'd go, how hard and how it didn't even seem to affect his performance. You'd see him onstage and not even know how he was standing, and he's peeling off these riffs… Come on, man!" ✓

WHAT WAS THE WORST THING YOU SAW HIM DO?
"We were playing a show and there was a wedding going on and we crashed it. Dime decided to get totally naked and throw stuff at the bride and groom while they were in the middle of their special day. He was heckling, screaming and laughing… I was like, 'These poor people!'" ✓

WE CRASHED A WEDDING AND DIME GOT NAKED

WHAT WAS THE BEST GIG YOU PLAYED IN THE 90s?
"Dynamo. That festival was unreal during those days – I remember the bill and the sheer number of people that turned up. We were headlining one of the stages and it was unlike anything we had experienced before. The US is only just starting to get those festivals now, but Europe had them back then and it was incredible." ✓

WHAT ABOUT THE WORST GIG?
"Oh, we played some show at a swap meet in this… *slum* in California. California always has the worst shows, but this was just a derelict house in the middle of nowhere with all these weirdos turning up and just staring at us. It wasn't even a gig really, it was… I don't even *know* what it was. Ha ha ha!" ✓

WHAT WAS THE WORST FIGHT YOU GOT IN IN THE 90s?
"It was violent in those days. Your guitar was used for self defence as much as it was an instrument. During *and* after the show… trouble followed us around a lot…" ✓

WHAT WAS YOUR WORST DRUG EXPERIENCE BACK THEN?
"I was actually straight edge for most of that decade so it wasn't until later that I really let myself loose with all that. To be fair I've never really done drugs to excess, I've always managed to keep it in check because I remember seeing those days in the 90s where people were not in control. We lost a lot of people back then." ✗

WHAT'S THE MOST METAL PHOTO FROM THE 90s YOU CAN SHOW US?
"Oh shit! I can send you a few. There's one here where Christians are protesting our show!" ✓

NEW PRONG ALBUM *ZERO DAYS* IS OUT JULY 28 VIA STEAMHAMMER/SPV

FINAL SCORE 9/10

HOW PERFECT. TOMMY SMASHES OUR SPECIAL, 90s-THEMED TEST WITH STYLE AND A RECORD-TYING SCORE. WE'RE NOT TOO SURPRISED, MIND…

NEXT MONTH

IT'S ISSUE 300! STARRING THE BIGGEST ARRAY OF METAL HEAVYWEIGHTS EVER! DON'T MISS IT – ON SALE AUGUST 22

MAKE THEM SUFFER

WORLDS APART // 28 JULY

U.K. HEADLINE TOUR

23.10 BOSTON MUSIC ROOMS. LONDON, UK

24.10 REBELLION. MANCHESTER, UK

25.10 UNIVERSITY STUDENTS UNION. NEWCASTLE, UK

26.10 THE GARAGE ATTIC. GLASGOW, UK

27.10 KEY CLUB. LEEDS, UK

28.10 STICKY MIKE'S. BRIGHTON, UK

29.10 CLWB IFOR BACH. CARDIFF, UK

30.10 FLAPPER. BIRMINGHAM, UK

SHOP NOW AT RISERECORDSSTOREEU.COM

e·a·r MUSIC
proudly presents

ALICE COOPER

THE NEW ALBUM

PRODUCED BY BOB EZRIN

PARANORMAL

INCL. THE SINGLE PARANOIAC PERSONALITY

28 | 07 | 2017

2CD | LP | BOX-SET | DIGITAL

LIVE IN THE UK 11/11/17 LEEDS – FIRST DIRECT ARENA
11/12/17 GLASGOW – THE SSE HYDRO
11/14/17 BIRMINGHAM – BARCLAYCARD ARENA
11/15/17 MANCHESTER – MANCHESTER ARENA
11/16/17 LONDON – SSE ARENA AT WEMBLEY

WWW.ALICECOOPER.COM

ear-music.net · facebook.com/earmusicofficial · youtube.com/earmusicofficial

hmv in-store | online

absolute: The Label Services Business

e·a·r MUSIC

900